

HIT PARADER'S GUITAR GODS

WINTER 1984 \$2.95

SPECIAL COLLECTOR'S EDITION

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EXCLUSIVE
INTERVIEWS
WITH:**

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EDDIE VAN HALEN



RANDY RHOADS

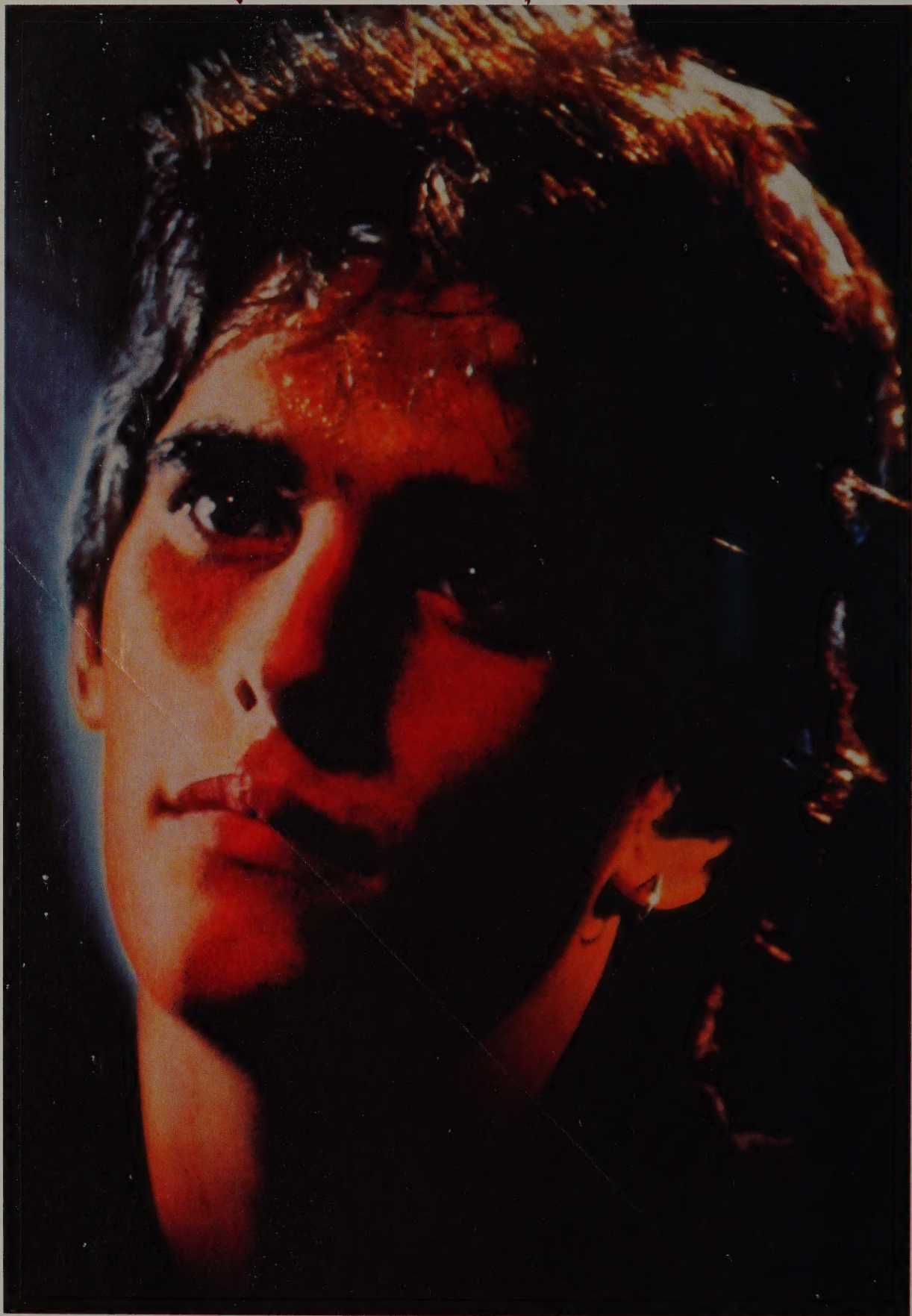


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HIT PARADER'S

GUITAR GODS

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Randy Rhoads gone but not forgotten

Ozzy Remembers "The Greatest Guitarist I Ever Heard."

“

by Rick Evans

remember the first time I met Randy Rhoads,” Ozzy Osbourne said with a wistful smile. “I was sitting in a Los Angeles bar and a friend of mine introduced me to this blond guy who was the thinnest human being I’d ever seen. My friend said to me, ‘Ozzy, meet your next guitarist.’ Randy was very embarrassed by that introduction, and he kinda backed away, but I stuck my hand out to him. The first question I asked him was, ‘Are you gay?’ Randy said, ‘No, I’m Church of England.’ With a sense of humor like that, I knew we’d hit it off — and that was even before I heard him play guitar.”

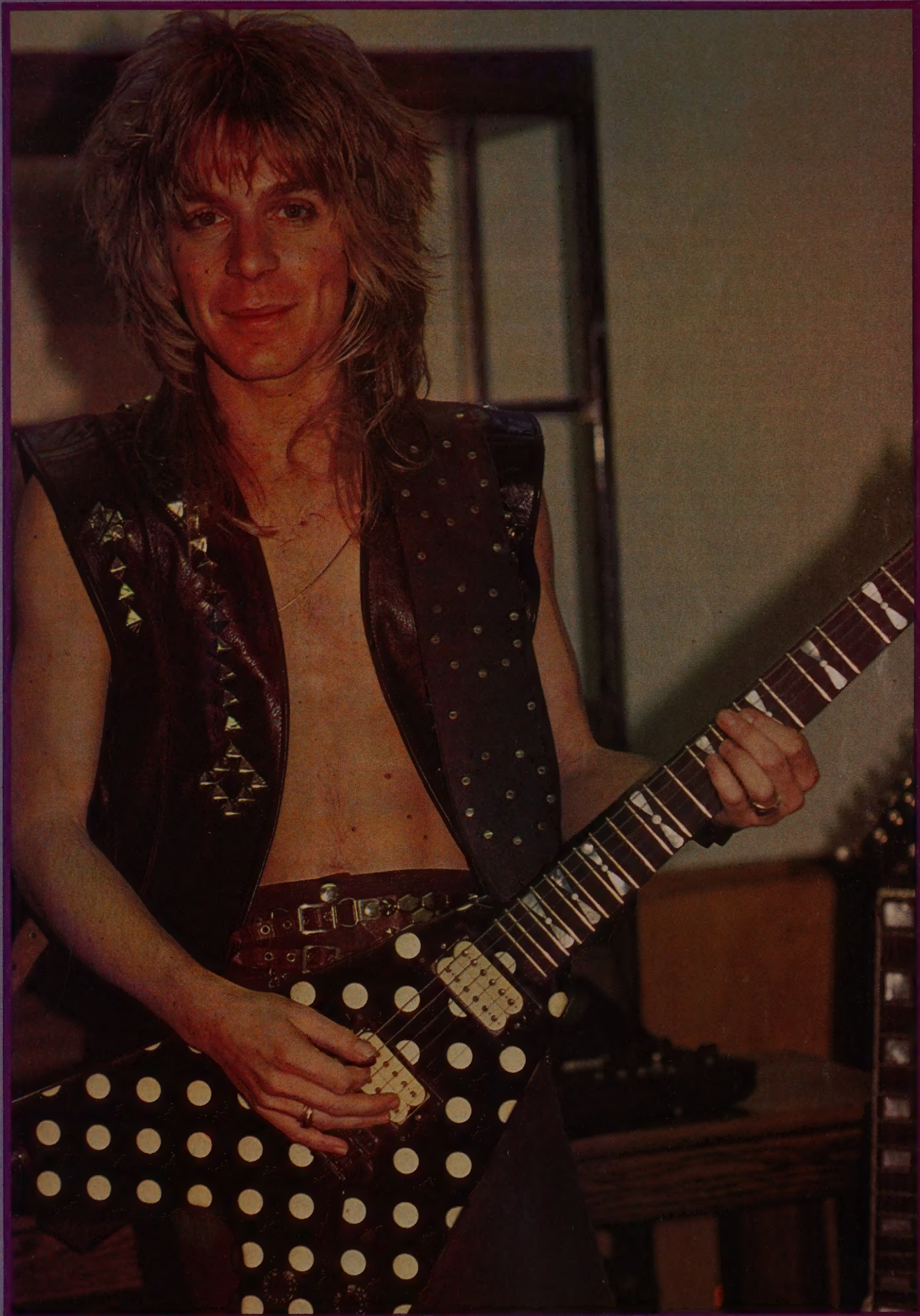
Later that night, when Randy returned to Ozzy’s hotel suite to try out for the vacant Blizzard of Ozz guitar spot, the vision he encountered was not one to instill confidence. “Ozzy was stretched out on the couch, exhausted,” Randy told an interviewer in Florida only days before his fatal plane crash. “He looked at me like he didn’t even remember who I was. Evidently, he had been listening to guitar players all night long, and by the time I got there — which was about two o’clock in the morning — he was pretty out of it. He just said, ‘Go ahead and play something.’ When I started, he perked up. I could tell he liked what I was doing.”

Rhoads’ memorable tryout, which Ozzy would later call “the most incredible guitar exhibition I’ve ever heard,” earned him an invitation to fly to England where he joined in rehearsals for Ozzy’s first studio album. Randy recalled his feelings about becoming part of Ozzy’s band: “It was all very strange to me. I had been in a band called Quiet Riot for a number of years, and I was quite happy there. I didn’t even want to try out for Ozzy’s band, but when the opportunity came, my friends said I’d be crazy not to attempt it. Looking back, I’m glad I did.”

Randy Rhoads was born in Santa Monica, California, into an upper-middle-class family where both of his parents were music teachers. Because of his parents’ profession, by the time Randy was six he had already picked up his first guitar — “a cheap classical acoustic” — and began taking lessons in both classical and folk guitar. “I took lessons for five years,” he said. “But by the time I was 12, I stopped because I wanted to play rock, and my teachers looked down on that.”



Rhoads in concert: “Before I met Ozzy I was very insecure on stage.”



By the time he was 16, his guitar talents were so outstanding that he was asked to teach a course in electric guitar at the Musonia School of Music in California. At the same time, some Los Angeles-area friends were forming a band called Quiet Riot, which quickly made a big splash on the L.A. club scene. In fact, as Randy said, "We became the L.A. hard rock band after Van Halen made it big." Unlike VH, however, Quiet Riot wasn't able to procure a Stateside recording contract, and their fine albums, **Quiet Riot** and **Quiet Riot II**, were released only in Japan.

"That was frustrating," Randy stated. "We thought we were good, yet the record companies kept turning us down. We thought the success of Van Halen would help us, but actually it hurt. Most of the record company people would say, 'We don't want the second L.A. metal band.' That's why we released the albums in Japan. There's a big market for rock and roll there, and at that time we were just thrilled to get our records out — no matter where it was."

Randy firmly believed that Quiet Riot was destined for big things. In fact, his commitment to the band was so great that it took some real arm twisting to get him to join Ozzy's group. Bassist Rudy Sarzo, who played with Randy first in Quiet Riot, and later in the **Blizzard of Ozz**, recalled what Randy went through right before leaving Quiet Riot and heading to England to join forces with the Oz.

"Randy was a very straight-laced kind of guy," Sarzo said. "He'd never do anything to hurt anyone. He was torn between furthering his own career with Ozzy and letting

us down. He felt a commitment to Quiet Riot, and he may have sacrificed his own best interest and kept us going if we hadn't practically insisted that he take the opportunity to join Ozzy. That's the kind of guy he was."

Randy's first days with the **Blizzard of Ozz** weren't very easy, and as Osbourne stated, "We made Randy go through an indoctrination period. The guys in the band had been playing for years, and Randy was the new kid

"I'm so thankful to Ozzy for so many things — I'll be thankful to him for the rest of my life."

on the block. We all loved him, but we were a little jealous. Here was this good-looking, talented guy who looked like a rock idol even before he played, and here we were — a bunch of old fat arseholes."

Once the band hit its stride, however, and started laying down such tracks as *Over The Mountain* and *Crazy Train*, most of the good-natured ribbing was replaced by awe. Randy's intense, burning solos and rock-solid riffs turned even the most cynical band members into instant admirers. "He was incredible," said bassist Bob Daisley, who appeared on the first two **Blizzard** albums with Randy and recently rejoined Ozzy during work on his latest LP, **Bark At The Moon**. "I had worked with Ritchie Blackmore in Rainbow, so I was used to being around talented guitarists. But Randy was special. He was so good yet so

unassuming."

While Rhoads' skills were somewhat overshadowed by the Ozzy mystique on both the **Blizzard Of Ozz** and **Diary Of A Madman** albums, once the band went on tour, any doubts about Randy's stellar qualities were quickly cast aside. On stage, dressed in polka-dot vests, with his customized Charval guitars slung low over one hip and his long blond hair flying about, Randy was an immediate hit — a charismatic axe-slinger who mixed a unique appearance with a mesmerizing guitar style.

"When we first started touring, the crowds were cheering the loudest for me," Ozzy explained. "But by the second or third week, there were just as many people coming to see Randy as me. Together we were magic — we had a very special rapport. We were total opposites off stage — he didn't drink and was quiet, while I've always been a fuckin' loon — yet on stage we just clicked."

"He had an angelic attitude toward the whole music business," Ozzy added. "I've been around so long that I've seen it all, but he just never seemed to get upset. He had the perfect disposition to work with. In the studio I'd give him a melody, and he'd come back with the riff. He was so intelligent when it came to music. I can't even read music, but he knew everything. One day he came to me and said that most heavy metal songs are written in an A to E chord structure. He said, 'Let's try to change that' — which we did. All I knew was that it sounded incredible."

Ozzy's love for Randy was returned in kind, for Randy looked at Ozzy as "the man who has educated me about music." Ozzy's crazed disposition and self-confidence helped bring Randy out of his "insecure shell" and reach his full potential.

"Before I met Ozzy I was very insecure on stage," Randy said. "If my amps acted up, or the sound system wasn't good, it really affected my playing. Being with Ozzy has given me a great deal of self-confidence. He's pushed me into trying things and doing things I never would have done on my own. When we were recording *Mr. Crowley*, he walked into the studio where I was playing and said, 'Everything you're playing is crap. Go out there and play how you feel, don't plan anything.' That was something I wasn't used to doing, and it opened up a whole new side of my personality. I'm so thankful to Ozzy for so many things — I'll be thankful to him for the rest of my life." □



Randy Rhoads: According to Osbourne, "he had an angelic attitude towards the music business."

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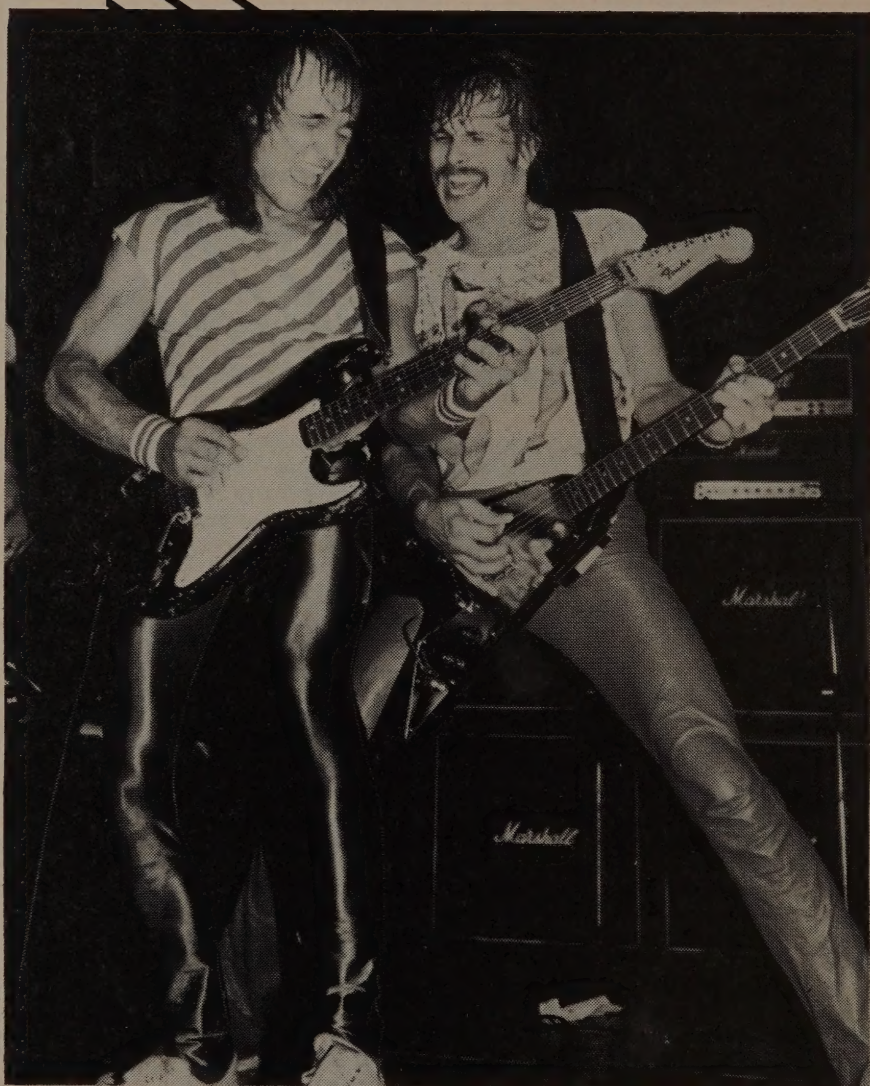
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RUDY SCHENKER and MATTHIAS JABS

the scorpions sting

The Teutonic Terrors Reveal Their Secrets.

Over the last few months, **Hit Parader** has received hundreds of letters directed toward the two axe-slingers whose guitar licks give the Scorpions their sting — Rudolph Schenker and Matthias Jabs. We figured our **Guitar Gods** Special Edition would be the perfect time to sit down with Rudy and Matthias and have them answer their fans' questions.



Matthias Jabs (left) and Rudy Schenker: "Matthias is the most melodic guitarist that Scorpions have ever had."

I've been a big Scorpions fan for the last five years. I have all their albums since *Lovedrive*. I noticed that Michael Schenker played some guitar on that album, and I know he was on the band's very first LP, *Lonesome Crow*. I was wondering who took up guitar first, Michael or his brother Rudolph.

Brad H.
Ft. Lauderdale, FL

Rudy Schenker replies:

I'm six years older than Michael, so quite naturally I started playing the guitar first. I got my first guitar, a Fremus, in 1965, and started playing along with all my favorite records — Elvis Presley, the Beatles and Little Richard. After a few years I got to be pretty good, so I got a better guitar and gave my first one to Michael, who was about 12 at the time. He took to it very naturally, and within a year he was in a band playing lead guitar. He was a prodigy.

I've been looking in import bins for a long time, trying to find albums that had Matthias Jabs on them before he joined the Scorpions. What band was he in prior to joining the Scorpions, and did they make any albums?

Tommy P.
San Francisco, CA

Matthias Jabs answers:

One of the bands I was in before Scorpions was called Fargo. They were a group that played a lot of clubs in Germany, and we had quite a large following. We performed a mix of our own tunes, and a few covers — ironically, quite a few of those were Scorpions' songs. We never recorded an album, but there are a lot of live tapes floating around Europe.

I've always loved the Flying-V guitars that both Michael and Rudolph Schenker play on stage. I've seen the Scorpions play a number of

times and it seems that Rudolph has a whole collection of "Vs". How many does he own?

Donna G.
New Haven, CT

Rudy responds:

The last time I counted, I had 18 guitars, almost all of which are Flying-Vs. I'm quite a collector; I have Vs from almost every year they were built. To the best of my knowledge they started making them in the 1950s, and they were discontinued in the late 1960s. They're some of the best guitars ever made, and they have a very distinctive sound.

I saw Scorpions open for Rainbow a few years ago (I'm pretty sure it was their first American tour), and I remember not being that impressed with Matthias Jabs. I was comparing him to Ulrich Roth, who played on most of the Scorpions' albums up to that point. Then I saw the band again last year and Jabs floored me! He was the greatest thing I'd ever heard. I was wondering what caused such a spectacular change in his playing.

Steve N.
Odessa, TX

Matthias says:

I didn't know I was so bad back then (laughs). I know what the letter is saying, though. When I first joined the band I imagine that subconsciously I was trying to play the guitar parts as they were on the records. That naturally meant sticking to Roth's solos without much deviation. After a while, when I had made some albums with the band, I felt much more comfortable in my playing on stage. I don't think I've changed that much as a guitarist over the last few years, but maybe my attitude has changed a bit.

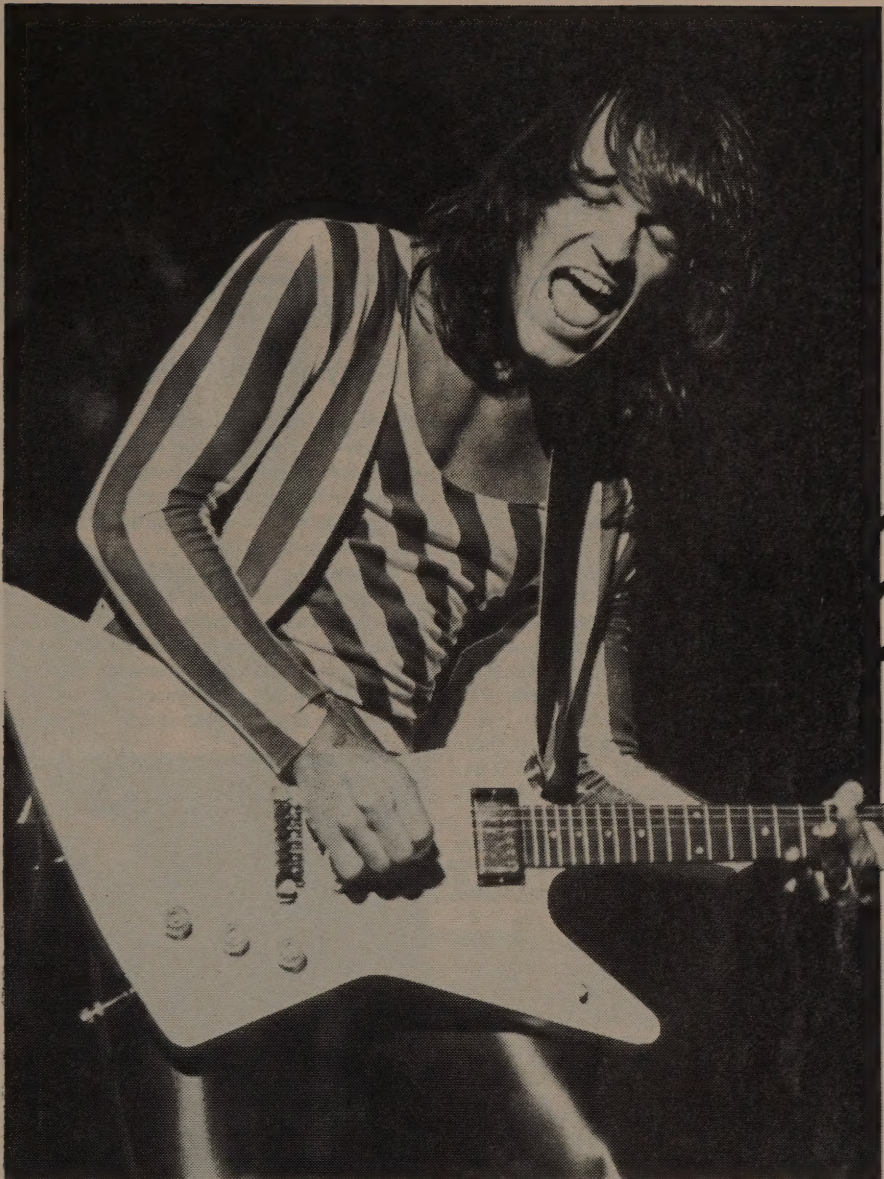
I've heard about a Scorpions LP called *Lonesome Crow* that featured both Rudy and Michael Schenker. I've been looking for that album for years and I've never found it. Why is that?

Denise T.
St. Louis, MO

Rudy Schenker replies:

Lonesome Crow was our very first album. We recorded it in 1972 when a producer named Conny Plank asked us to use his studio. The album was released in Germany, and I think it came out in England as well, but it was never released in the United States. The only copies in this country are in the import store. In fact, some English label re-released the album a few months ago, so there are probably quite a few copies in the import stores at the moment, but at one time it was very hard to find. I would like to warn our fans, however, that while I still like the *Lonesome Crow* album very much, we have changed quite a bit since then.

As far as I'm concerned there's one guitarist on the rock scene today who's head and shoulders above the rest. No, it isn't Eddie, and it isn't Angus. I'm a Matthias Maniac! I worship every note he plays. Not only is he a real fox, but he's the finest guitarist I've ever heard. I'd love to



Anastasia Pantazis/Kaloyediscscope

Matthias Jabs: "I learned how to play by listening to people like Jimmy Page and Michael Schenker."

know his phone number, and also how he got to be so good.

Barbara D.
Anchorage, AK

Jabs responds:

I must say I'm a little embarrassed. I'm very thankful for fans who appreciate what I do, but I don't know if I'd go anywhere near as far as the letter writer. I hope she understands that I can't give out my phone number because then I'd have people calling me all the time, and that would hinder my work. To answer the second part of the question is easier: I learned how to play by listening to people like Jimmy Page and Michael Schenker. Guitarists like them are the best teachers you can find.

One of the most overlooked arts in music is playing rhythm guitar. Everybody wants to be in the spotlight and play the leads, but to be a good rhythm guitarist is an even more demanding job.

The best rhythm guitarist around is Rudolph Schenker of the Scorpions. He's played with some of the best lead guitarists in rock, and he's given them the rhythmic support they've needed. I'd love to know how he developed his rhythmic style.

Tony C.
Philadelphia, PA

Schenker says:

The main reason I started playing rhythm guitar is because I wasn't a very good lead player (laughs). Actually, I do play my share of leads, but the Scorpions have always had incredibly talented guitarists, so I've been quite satisfied to write many of the songs and play rhythm. I've had to change my style a little to work with each of our guitarists. My brother Michael played a very clean guitar with a lot of notes. Uli Roth used a lot of feedback and sustain. Matthias is the most melodic of our guitarists. Each of them has presented a different challenge to me as a rhythm guitarist. □

NEAL SCHON

life in the fast lane

Journey's Axe Master Lets It Rip.

by Andy Secher

"I was a child prodigy," boasted Journey's Neal Schon as he sat at the wheel of his new Lamborghini, tearing down a California highway at 80 miles per hour. "When I was 12 years old I was already considered one of the best rock guitarists in the San Francisco Bay Area. I'd go down to one of the clubs in the barrio where I was living, and I'd jam all night long. I never had much formal training, but I was able to instantly pick up what I'd heard other people do. I could put on a Clapton song and play his solo an hour later. It's just a natural talent I have."

Schon's talent was so apparent, in fact, that by the time he was 15, his reputation had reached Clapton, who asked Neal to come down to one of his San Francisco shows and jam with him. "I hustled over to the show, and he introduced me about halfway through the set," Schon explained. "Then every time a solo came up, he turned and signalled for me to take it. It was an incredible experience, and he must have enjoyed it too, because I was playing most of his studio solos note for note. He even asked me to join his band, but I could see that he was going through a difficult period physically, and even though I was a kid, I was streetwise enough to avoid that situation."

While most young guitarists would have jumped at the chance to tour with the legendary Clapton, Neal sensed that his talent would bring other opportunities to his doorstep. Within weeks of his rejecting E.C.'s offer, Carlos Santana requested that Schon join his band as co-lead guitarist. "That opportunity was too good to pass up," Neal explained. "They were a band based in my hometown, and they had a national reputation. I also admired Carlos' technique, and I figured that I could learn a few things from him. It was a very good experience, obviously. Being in Santana laid the groundwork for the formation of Journey, but it also taught me a lot of things *not* to do in a band."

After a two-year stint with Santana, Schon and keyboardist Gregg Rolie broke away from what Neal termed the "limited future with that band" and formed their own group — Journey. "I was into rock and blues, as was Gregg. Carlos was beginning to head in a more jazzy, Latin direction. We saw the writing on the wall. We knew we had to get out and do something that we felt more comfortable with. We wanted to make more progressive music — something we could really sink our teeth into, instrumentally."

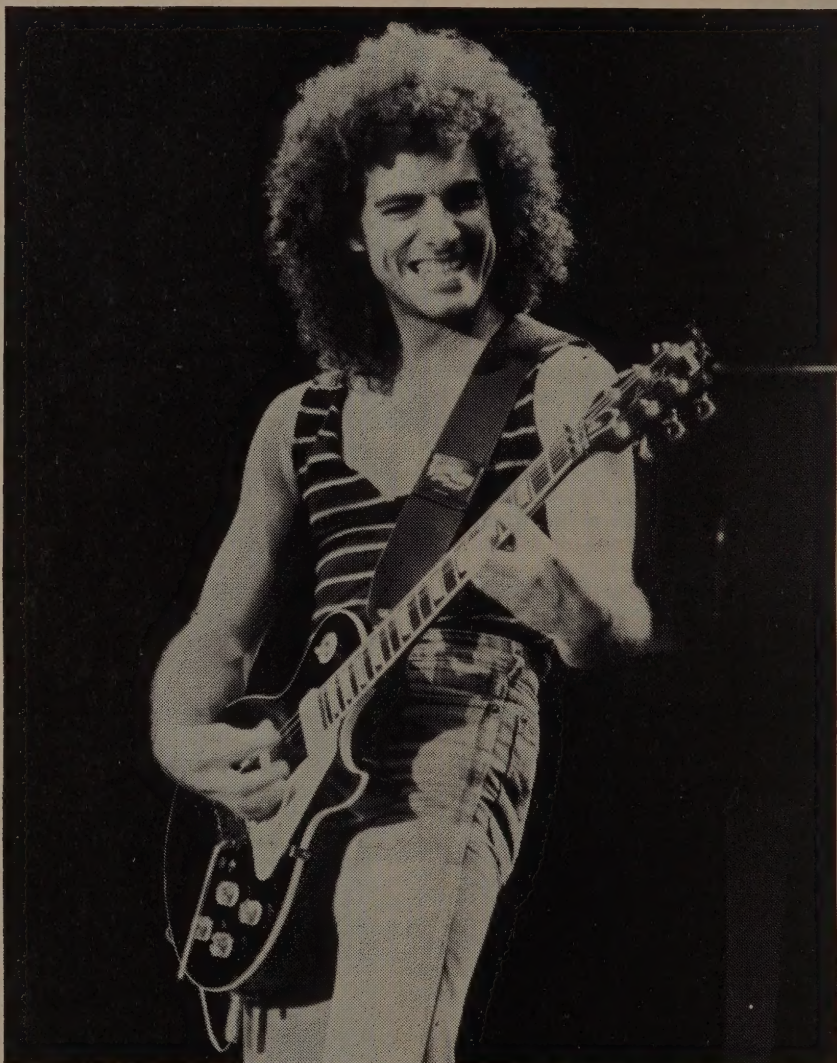
Journey's first few albums were little more than showcases for Neal's high-flying guitar excursions and, regrettably, they met with little commercial success. By the band's fourth album, however, they had added vocalist Steve Perry

and evolved from a progressive band into a smooth-as-silk, hard-pop aggregation. Despite the fact that the band's more accessible sound cut down on Neal's guitar freelancing, Journey's increased popularity brought more attention than ever on his special skills.

"It's funny that as the band has moved in a more commercial direction, I've gained more recognition as a guitarist," he said with a laugh. "You'd think it would be the other way around. I never imagined that we'd become the type of band we are today. Sometimes I get a little annoyed with the limitations of our style, but I

like money, so selling millions of albums soothes my troubles.

"I need to keep experimenting with the guitar," he added. "That's why I continue doing outside projects. My albums with Jan Hammer have given me a chance to play more guitar, and that's a lot of fun. I'm also starting a band with Sammy Hagar, which is gonna be very exciting — a real heavy metal, rock and roll group. I have no intention of leaving Journey, but I'm not gonna let that band be my whole musical life either," he said with a smile. "If you have a talent, you've got to let it keep growing." □



Neal Schon: "I have no intention of leaving Journey, but I'm not gonna let that band be my whole musical life."

Chris Walter

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W
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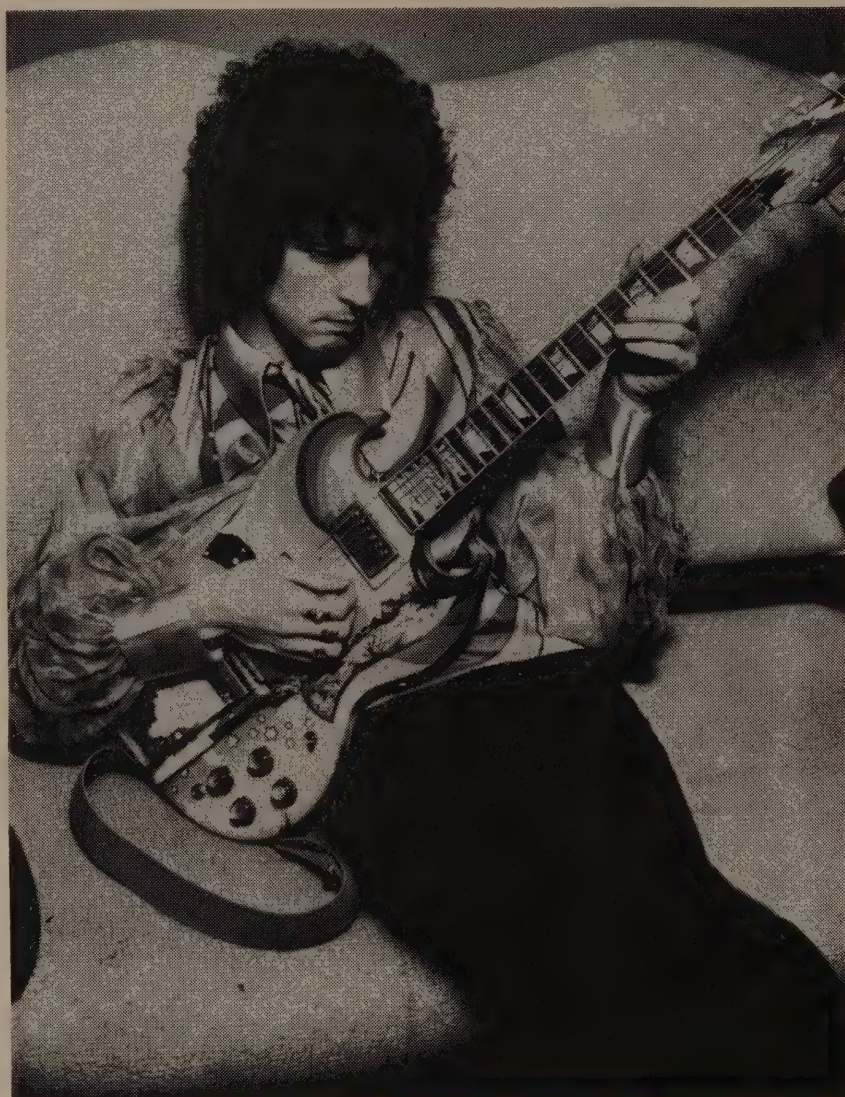
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Eric Clapton

the legend continues

Two Decades Of Success Prove E.C. The Guitar Master.



Clapton in the days of Cream: "I like to think I've brought a bit of style into rock."

by Andy Secher

There was a time during the late 1960s when London was the center of the rock universe. Its streets pulsed with excitement of discovery, and its inhabitants, suffering from a malady diagnosed

as "rock fever," rejoiced in the vibrant simplicity of the music that surrounded them. The skies of the British Empire were yet to be clouded by economic strife or techno-pop degeneration, and the brightly colored fashions which abounded along Carnaby Street seemed to reflect the spirit of what

remains rock's halcyon days.

The music of the time possessed a raw, spontaneous urgency, as the crying guitar wails of rock's infancy cut through the fog-drenched London air to capture both the minds and imaginations of the masses. The stars who served as the catalysts for this musical renaissance were special, the original purveyors of a unique art form, and their deeds were glorified by a new generation of music fans. The walls of London's most fashionable boulevards were transformed into graffiti-enscribed billboards proclaiming the greatness of the musicians who had started this electrified cultural revolution. Perhaps the most prevalent of these short, sincere outpourings of devotion was dedicated to a young guitarist who seemed to defy the laws of physical motion with his silicon-slick virtuosity. That message was simple yet succinct — it read "Clapton is God."

Eric Clapton has been known by many names during his two-decade reign as one of rock's premier guitarists. To those whose memories wander back to the golden days of the Yardbirds, he remains the inimitable "slowhand," forever tearing through the bluesy chords of *I Ain't Got You*. To others he is "The King," responsible for establishing the quintessential hard rock guitar sound with Cream. For most, however, simply evoking the name Clapton is enough to trigger memories of a rich musical legacy filled with fiery blues excursions and rocking power chords — a legacy that has been rivaled by few contemporary artists.

Today, with the success of his latest album, **Money And Cigarettes**, Clapton remains the most listened to and respected of white blues guitarists. He is a musician who has managed to transcend the often-stringent bounds of rock by continually expanding its framework from within. By injecting his always

inventive playing with a widely divergent spectrum of ideas, often ranging from jazz-tinged rock to gospel-influenced blues, he has spearheaded rock's exploration of previously unknown musical frontiers.

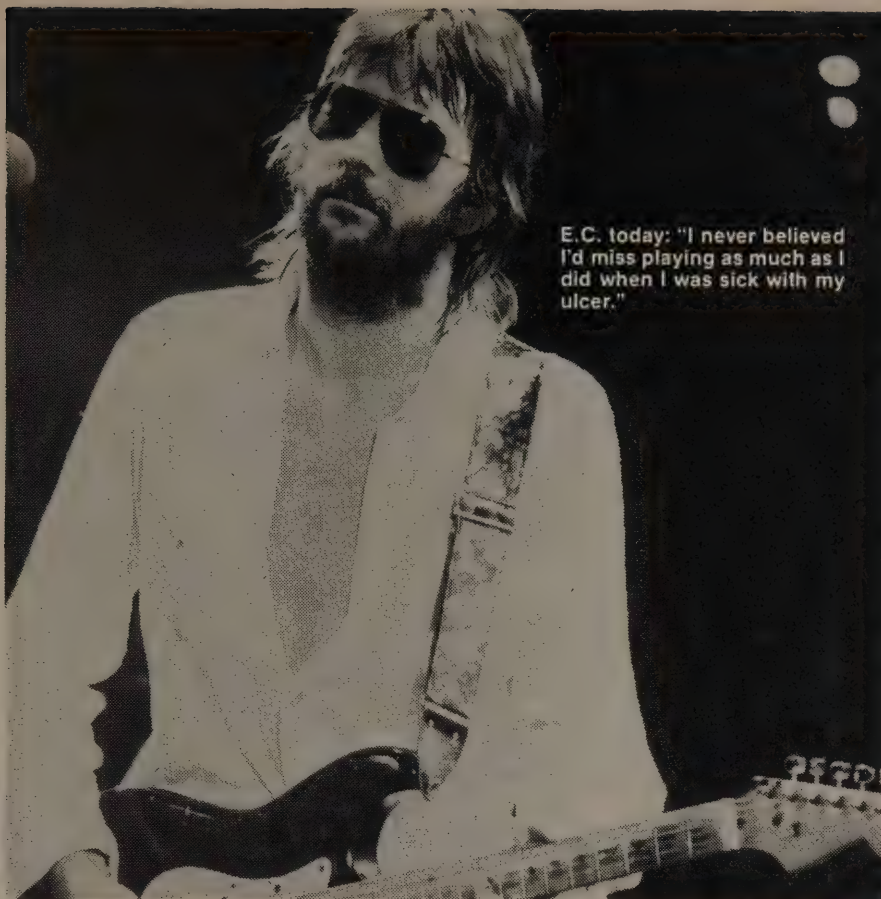
"Looking back over the years, I must admit that I've had an interesting career," Clapton said. "There were some wonderful times, and other experiences that I'd prefer to forget. I've always been amazed by the response my playing has evoked. When people were first getting into my playing I walked by a wall that had 'Clapton is God' inscribed on it. Quite honestly, I thought it said 'Clapton is Good.' When someone finally explained what it actually said, I was incredibly embarrassed; I wanted to hide," he laughed. "But then I realized that it wasn't anything worth taking too seriously. Over the years, people learned to accept me as just another musician. I like to think that I've brought a bit of style into rock — that's all."

The legendary Clapton guitar style has changed continually, molding itself to meet new, and increasingly greater artistic demands. More than perhaps any other contemporary performer, he is responsible for discovering the means for mixing the mysterious and often-inaccessible world of the blues with the crass commerciality of Top 40 pop. Such hits as *Layla*, *Blues Power*, and the recent *I've Got A Rock and Roll Heart*, have exhibited his talent for blending diverse elements into a musical package capable of appealing to a broad spectrum of rock aficionados.

Due to the incredible diversity of his music, Clapton remains in a unique position, for with his longevity and success in the ever-changing world of popular music, he serves as both a chronicler of the form's past and a pioneer of its future. While his past ulcer problems had temporarily deprived the rock world of his talents, with his recent tour selling out from coast to coast it seems that Clapton is once again prepared to take his seat atop the rock guitar pantheon.

"I never believed I'd miss playing as much as I did when I was sick with my ulcer," he explained. "I was in the hospital for a couple of months, and generally incapacitated for quite a while after that. It was an eye-opening experience. It revitalized my whole outlook toward playing and performing. That's why on my most recent tour I played better than I have in a long time. Performing became fun again."

To have seen Clapton on stage in his prime was to have witnessed an event that was truly magical. While he failed to possess the outrageous



Neil Zlozower

E.C. today: "I never believed I'd miss playing as much as I did when I was sick with my ulcer."

showmanship of Jimi Hendrix, or the stage theatrics of Pete Townshend, his work with Cream almost single-handedly altered the path of popular music by proving the commercial and artistic viability of power rock.

"Undeniably, the crowd's expectations placed a lot of pressure on me," Clapton said. "It began to affect my playing by the end of Cream. I reached a point where I was sick of the guitar-hero image. I wanted people to get into the music and not just come to cheer the personalities performing it. That's when I went into hiding for a while. I just wanted to be part of a band; I didn't want to be a star."

"Looking back over the years, I must admit I've had an interesting career."

"Only recently have I wanted to step out front again. In the past, even on my solo tours, I'd have another guitarist with me who'd take many of the solos. I realized after a few years that not only was the crowd coming to see me play, but that I really wanted to play for them. After my ulcer, I came back wanting to step into the spotlight. It was a wonderful feeling, and the response of the fans has been most rewarding."

Through his continued album and

concert efforts, Clapton has shown that he remains one of rock's greatest natural treasures. His understanding and love for the blues form has begun to influence a new era of guitarists who cite his technique and skill as key elements in their own artistic development. "I don't know what I'd be doing now if I hadn't heard Clapton," Eddie Van Halen said. "I used to sit in my room for hours listening to his solos. I'd take them apart note for note and then try to play them myself. I can still play a pretty mean *Crossroads*," he added with a laugh, "but Clapton will always be the master."

While Clapton recognizes his contributions to the rock medium, he remains shy about acknowledging the status that his peers have bestowed upon him.

"The young guitarists are excellent," he said modestly. "Technically, they're probably far more advanced than I was. It's just that I wanted to study the blues and learn all I could about that kind of music. Many of today's guitarists seem too interested in flashing about the stage. I can't match that."

"Let's face it, I'm getting old," he added with a laugh. "I can't charge around the world, or the stage, like I used to. I — and everybody else from my era — need replacing in the years to come. For the moment, though, I give the new players respect, and ask only for their respect in return." □

BRIAN MAY

the king
of queen

M. Snake/LGI



Brian May: "I must admit that I have felt limited by Queen's sound from time to time."

Homemade Guitar And Metal Coins Secret To His Sound.

by Terry Whitfield

There's a secret to how Queen's Brian May gets some of the guitar sounds that he alone seems to be able to achieve. "I use coins instead of ordinary guitar picks," stated the curly haired axe-hero with a smile. "Actually, I use sixpence pieces (about the size of a penny), and have been using them since the band started. The best thing about them is that they have an irregular edge, which gives you a very rough sound when you hit the strings properly. On top of that, they never break or wear away, and since they're a denomination of coinage, you never have to worry about losing them. I just go into a bank and walk out with enough to last an entire tour."

As one of rock's most innovative instrumentalists, May has always had a few extra tricks up his sleeve. Unlike many of his compatriots, who swear by traditional Les Paul or Stratocaster guitars, Brian has been into building his own models from scratch since his late teens. The results have contributed to making him one of the most distinctive six-stringers around.

"I was never particularly satisfied with the guitars I had owned," May explained. "I was in a band called Smile, which later evolved into Queen, and I decided to start tinkering around to see if I could come up with something I was more

comfortable with. I wanted a guitar that I could get a special sound out of. I didn't necessarily want to sound like Hendrix or Page, so I figured I'd have to design my own guitar — which I did. These days, I don't have much time to work on building guitars, but I still own the first one I built. I use it quite often, both on stage and in the studio."

Despite his contributions as both a guitar innovator and designer, Brian May has rarely gotten full credit for his instrumental prowess. Many rock fans often get carried away with Queen's slick studio sound, or vocalist Freddie Mercury's dynamic stage presence, and ignore the subtlety and imagination of Brian's guitar licks. May, however, has learned to handle his detractors, often citing the fact that he's "crying all the way to the bank."

"I must admit that I have felt limited by Queen's sound from time to time. I grew up during a period when guitarists were supposed to step out and show their virtuosity. With the way Queen has evolved, I'm required to play a backing role on many of the tracks — just adding feeling and texture. We had a lot of soul-influenced things on the last few albums, and initially, my reaction was I didn't want to play that kind of music, but I've become more

enamored with it.

"The people who were into our earlier albums, which were more guitar-oriented, are always asking me, 'What's happened? Why aren't you playing that much on the new album?' I tell them that it's part of Queen's development. The truth of the matter is that we fight quite a bit in the studio about the style of music we're playing. Freddie and John Deacon tend to be into the 'funk' music more than I am. I'm just a simple rocker at heart."

One might wonder then why May hasn't chosen to leave the safety of Queen's platinum coated nest and test his wings on some solo ventures. While he admits to occasional dissatisfaction with the group's approach, he doesn't see a split from Queen in the offing.

"We've all considered leaving from time to time," he said. "In fact, the topic comes up quite often — usually in the middle of every argument we have. But we realize that we'd probably lose more than we'd gain by going off on our own. Queen is a very demanding band. I can't see any of us having the time for a solo project and still being able to contribute adequately to Queen. The band is still a very stimulating musical environment," he added with a smile. "A little fight every now and then is good for you." □

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The History Of Rock Guitar

The Story Of The Instrument That Shook The World.

by Andy Secher

The history of the guitar is the history of rock and roll. No other instrument has ever come close to matching the guitar's impact on the form's sound or style. From the days when Chuck Berry first laid down the burning chords for *Maybelline* in 1955, right up to the most recent vinyl ventures of Blackmore, Van Halen and Page, the guitar has represented the living embodiment of the rock and roll ideal — the means of conveying a complete spectrum of musical emotions and ideas.

"I was drawn to the guitar at first because it was so cool-looking," said Keith Richards of the Rolling Stones. "I had listened to the old blues guys, and then I heard Chuck Berry and said, 'This is for me.' It was the perfect way to get out your aggressions. You could just turn the amps up loud and drown out your problems. It still has that magical quality for me."

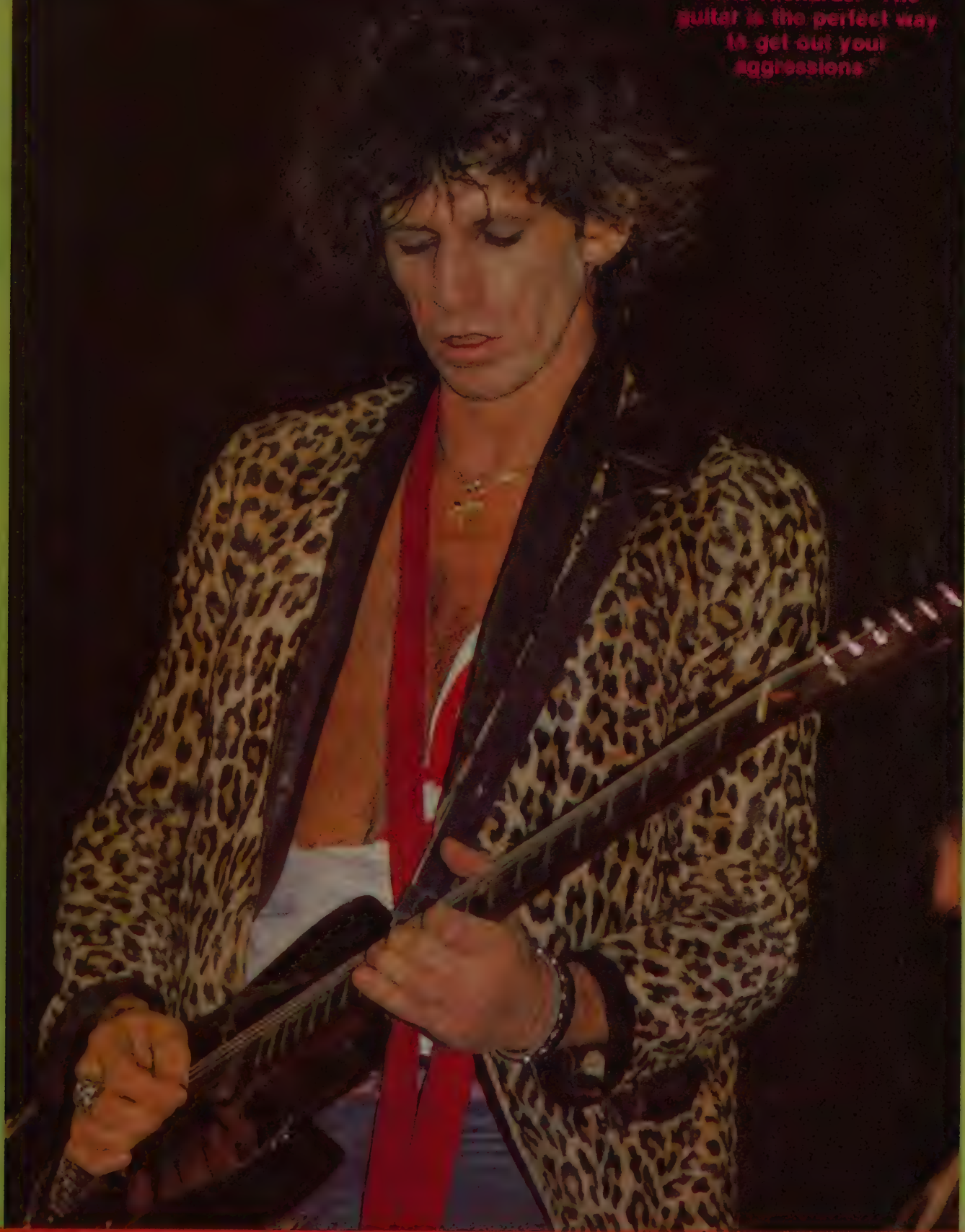
The beginnings of rock guitar can be traced to the old plantation cotton fields, where black slaves would play a strange mixture of church hymns, African beats and traditional music on homemade guitars. Over the years this musical hybrid evolved into a unique narrative form — the blues. The guitar was often the sole instrumental backing for these tales of woe, with simplistic three-chord progressions serving as the foundation of the medium.



The inimitable Jimi Hendrix: "I just play the music I feel in my soul."



**Keith Richards: "The
guitar is the perfect way
to get out your
aggressions."**



By the 1920s and 30s, such early blues men as T-Bone Walker, Robert Johnson, and later Muddy Waters, began the transformation that would carry the blues from the deltas of Mississippi to such urban centers as Chicago, where Waters, in particular, helped create a raw, raucous brand of music that became known as "Chicago Blues." The music was marked by chugging piano runs, wailing harmonicas and, most of all, the thumping, rhythmic guitar passages that gave the blues an infectious quality that took them out of the black ghettos and to the ears of urban whites as well.

"When I sing the blues, when I'm singing the real blues, I'm singing what I feel," Waters said. "Some people may want to laugh — maybe I don't talk so good and don't understand, you know? But when we sing the blues — when I sing the blues — it comes from the heart. From right here in your soul, and if you're singing what you really feel, it comes out all over. It ain't just what you're saying; it pours out of you. Sweat runnin' down your face."

The urban blues of Waters soon began reaching a new generation of electric blues men such as B.B. King and Albert King, two unrelated guitar-

ists who began to use expressive guitar techniques to enhance their vocal performances. Waters' music also reached a young hairdresser in St. Louis, Missouri, named Charles Anderson Berry, who had been playing his own interpretations of blues favorites in clubs throughout the Midwest.

By the mid-1950's, Berry had contacted Waters about recording some of his own songs, and soon the legend of Chuck Berry was born. Using a more upbeat style than anyone else, Berry created a string of rock and roll classics — *Johnny B. Goode*, *Memphis*, *Roll Over Beethoven*, *Sweet Little Sixteen* — that slowly turned on an entire generation of music fans and guitarists.

At roughly the same time, guitar pioneer Les Paul was revolutionizing the instrument's sound by employing multi-tracked instrumental parts and stronger amplification. As the music of black and white America slowly grew closer together — thanks to the crossover appeal of artists such as Paul (who was white) and Berry (who was black) — music sought a figure who could blend together these still divergent musical forms — that proved to be Elvis Presley, who used the strong blues influence of his Southern upbringing

as the inspiration for his string of rock and roll hits.

Eventually, the sounds of Berry and Presley reached England where by the early 1960s, bands like the Beatles and Rolling Stones used such numbers as Berry's *Roll Over Beethoven* and *Little Queenie* to establish their reputations. Using more amplification than their predecessors, and giving the guitar a greater role than it had previously enjoyed in a popular-music context, artists such as Richards, Eric Clapton of the Yardbirds and Pete Townshend of the Who forever changed the course of rock music, establishing the guitar as the medium's ultimate weapon.

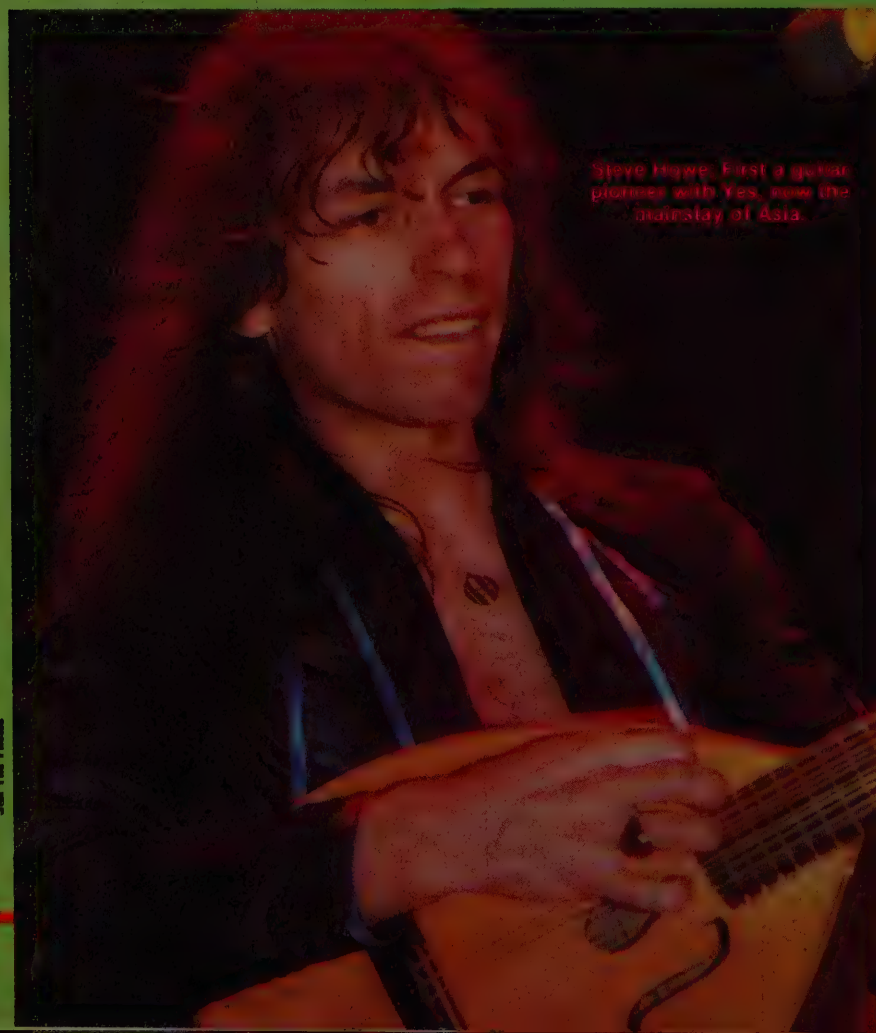
"So many of us took up the guitar because it was a great way to attract attention," Townshend admitted. "Then when we heard some of the music that was coming out of America — the blues things in particular — we really got into the instrument. I still enjoyed smashing it about a bit, but there was an undeniable majesty to plugging in and wailing away."

In the wake of this first influx of six-string heroes, the guitar suddenly became the most conspicuous symbol of the rock generation. From the ominous chords of the Stones' *Satisfaction* to the primal energy of the Kinks' *You Really Got Me*, the guitar was synonymous with teenage passions and frustrations.

While many still viewed rock as a fad that would pass as quickly as a summer storm, by the mid-60s, guitarists such as Clapton, Jeff Beck and, most importantly, Jimi Hendrix began to prove the artistic viability of rock. Hendrix, in particular, with his outrageous showmanship and his incredible instrumental flair, soon became the most acclaimed guitarist around. "I don't try to put labels on my music. There are bits of blues and bits of rock and roll in there, but mostly it's just music I feel in my soul."

Hendrix's main rival as rock's premier axe-slinger soon proved to be Clapton, who after a distinguished career with the Yardbirds, re-emerged in Cream, one of the most bombastic and influential bands of all time. His love for the blues and his innate understanding of the rock form made Clapton the perfect guitar hero, an artist fully capable of expressing the emotions housed in his audience and himself.

Clapton's work with Cream was soon mirrored by a host of guitar practitioners, most importantly Led Zeppelin's Jimmy Page and Deep



Steve Howe: First a guitar pioneer with Yes, now the mainstay of Asia.

Purple's Ritchie Blackmore. Page opened the doors for what would become one of rock's most popular forms — heavy metal — by stripping down blues songs to their lowest common denominators and then amplifying what remained beyond the point of recognition. The formula worked incredibly well, and dozens of young guitarists on both sides of the Atlantic copied Page's ear-splitting style.

"Originally, Led Zeppelin was to be nothing more than a blues band," Page related. "There was no thought that we'd become as big as we did. I still find it rather amazing, but I can relate to the appeal of the music. There is something mystical about it. The volume, the power — it's very exciting."

Soon, countless varieties on the guitar paths blazed by Hendrix, Clapton and Page emerged, with British stars like Paul Kossoff of Free, Steve Howe of Yes, Alvin Lee of Ten Years After and Peter Green of Fleetwood Mac, all adding new textural elements to the basic blues structures. On this side of the Atlantic, Mountain's Leslie West, the Amboy Dukes' Ted Nugent and Johnny Winter were also expanding the rock guitar vocabulary, taking the blues sound to vistas never imagined by the likes of T-Bone Walker.

"We were into psychedelia and all that crap," Nugent said while recalling his stint with the Amboy Dukes. "The trick was to see how many weird sounds you could get out of your guitar. It didn't really matter how well you could play, as long as you had 'the sound.' Of course, I was a killer on guitar already — I could play anything."

In the wake of the initial blues-rock boom, which encompassed Zeppelin, Cream and Fleetwood Mac, bands began injecting an increasingly diverse musical mix into their sound. In some groups, such as the Moody Blues and Yes, keyboards began to rival guitars for rock's seat of supremacy. But at the same time new axe-slingers, such as Duane Allman, Black Sabbath's Tony Iommi and ZZ Top's Billy Gibbons emerged to prove the continued reign of the guitar.

By the mid-1970s, however, many

critics were proclaiming that the heyday of rock guitar had passed. Hendrix was dead and Clapton was in seclusion. Many of the new guitar practitioners seemed to favor imitating their idols rather than bringing their own personalities into their playing. Just as things began to seem bleak, young guitarists like UFO's Michael Schenker, Robin Trower and Queen's Brian May emerged on the scene to give the guitar a much-needed injection of energy and originality.

The work of May, Trower and Schenker seemed to revitalize the guitar world, for as the '70s progressed, new six-stringers such as Alex Lifeson of Rush, Ulrich Roth of the Scorpions, Ace Frehley of Kiss and Judas Priest's guitar duo of K.K. Downing and Glenn Tipton came forward to become household names. "We were part of the second generation of British guitar bashers," Downing noted. "Most of the players of that era had very similar influences — Hendrix, Clapton and Beck. We were one generation removed from the original blues, so our playing was even more rock-oriented."

By now there could be little doubt that new rock guitarists would continue to display ever-increasing dexterity and imagination. While Clapton Beck and Page remained to contribute to the music scene, younger men such as Edward Van Halen, Journey's Neal Schon, Triumph's Rik Emmett, and AC/DC's Angus Young blasted onto the rock world to add new dimensions to the rock guitar story. Van Halen quickly established himself as perhaps the most influential and talented guitarist since Hendrix, with his creative use of sustain and feedback making him an almost overnight six-string legend.

"I still have a great deal of difficulty in accepting the praise people give me for my playing," Van Halen said. "I never considered myself that good a guitarist until people started telling me that. I've always just tried to do what comes naturally. I always loved and listened to Clapton, but I never wanted to play the same way he did. I wanted to be as good, but I never particularly wanted to sound just like him."

The playing of Van Halen and



Eric Clapton: Perhaps the most influential rock guitarist of all.

Young served to bring their groups to the top of the rock hierarchy, convincing younger guitarists that the best way to achieve fame and fortune was to pick up a guitar and learn how to play. This advice was followed by the likes of Def Leppard's Steve Clark, Iron Maiden's Dave Murray and, perhaps most significantly, the late Randy Rhoads. While Rhoads' playing didn't receive its due credit until after his tragic death in 1982, his work with Ozzy Osbourne stands as a near-perfect synthesis of the rock guitar sounds and styles.

"I started playing folk and classical guitar, so I try to keep a little of that influence in there," Rhoads said shortly before his death. "But I also listened to Hendrix, Blackmore and Beck, so there's a real rock feel to what I do. I don't know why you have to give up one type of playing for another. The beauty of the guitar is that you can do whatever you want with it. It's the most expressive instrument in the world." □

Phil Collen and Steve Clark

Guitar Twins Make Def Leppard Roar.

by Andy Secher

Hit Parader: Steve, after working with Pete Willis for so many years, how difficult was it to start working with Phil?

Steve Clark: Actually it was very easy. Phil is a more aggressive guitarist than Pete. Sometimes Pete was too content to sit back and play rhythm. Phil wants to step out and play lead all the time (laughs). He's really hungry for the spotlight.

Phil Collen: Wait a minute, Steve. You're the only one who's always telling me to do the solos. I'm the new guy, remember? Actually, joining

Leppard was relatively easy for me. I'd known the guys pretty well, and I jammed with them on a number of occasions in the past. We've partied together quite a bit too! There was a bit of adjustment needed for me to fit in with Steve, but it certainly wasn't something we couldn't handle.

HP: It's one thing to work together in the controlled environment of the recording studio, but how has it been on stage?

SC: Obviously, there are different problems. When we were doing **Pyromania**, our producer, Mutt Lange, was watching us like hawks. Every time I'd play what I considered a real hot solo,

he'd come on the studio intercom and say, "C'mon Steve, you can do better than that." You'd end up being mad as hell at him, but he'd get the best out of you. It's something of the opposite on stage. There you're free to stretch out and try a few new things. Phil and I have really learned how to work together in concert. We don't get in each other's way because we each respect the other's talent.

PC: I came from a band (Girl) that had two guitar players. There's a definite art to working with twin lead guitars because you have to learn a bit more discipline. You just can't go at it full blast. When I was in my first pub bands I loved going on stage and thrashing around. But I was the only guitarist in those bands, so I was free to do what I wanted. Once I got involved in a two-guitar unit, I had to adjust my style.

HP: Who were some of the guitarists you listened to when you were first getting into music?

PC: The guy who had the biggest influence on me was unquestionably Ritchie Blackmore. When I was about 15, I was into bands like Slade, but a relative of mine used to come by my house with a pile of Led Zep and Deep Purple albums. I probably played Purple's **Machine Head** 100 times — I really got into it. When Purple played a show in my hometown, I remember being blown away by Blackmore in person. That's when I said to myself, "I'm going to do that someday."

SC: I liked Blackmore too, but I was more into Page. That's one of the reasons I play a Les Paul. I also liked Brian Robertson, who was in Thin Lizzy at the time, and Zal Clemonson from the Sensational Alex Harvey Band. They had a distinctive style.

HP: Phil, coming from a band like Girl, which really never enjoyed that much success, how has it been for you to see Leppard shoot to the top?

PC: It's been incredible. Actually, we've been so busy with touring that



Steve Clark (left) seems thrilled about having Phil Collen in the band.

we didn't get a chance to enjoy the album's climb up the charts. Every once in a while our manager, or somebody in the road crew, would yell out at the soundcheck, "Hey, it's number seven" or "It's up to number three," but that was about it. We figured we couldn't do much about the album except keep playing as hard as we could on tour. I must admit, though, that after struggling for a long time with *Girl*, the success we've had with *Leppard* has been enjoyable.

SC: Believe me, it hasn't always been easy with this band either. When we started, people were calling us a punk band, and we were playing in front of 100 people at clubs. It hasn't always been as good as it is now.

HP: What do you guys do between shows? Do you find much time to practice guitar?

SC: When you're playing for about four hours every day between shows and soundchecks, your fingers begin to beg, "Please, don't play anymore!" You don't need to practice that much, and you don't have any time to practice either. Usually, right after a gig you've got to pack up and get ready to go to the next stop on tour. Between packing, traveling, sleeping and partying occasionally, you don't have much time for anything else.

HP: You mention partying. I bet it's been a pretty wild time on the road with the album at the top of the charts.

PC: Oh yeah (laughs)! The only women we've been able to get into our hotel rooms have been the cleaning ladies. We figured we'd come over here and we'd have to use our guitars to beat off the girls. It hasn't exactly been like that. I'm not saying we've been totally lonely, but a lot of the time the only thing I've gone to bed with is a warm cup of tea.

SC: C'mon Phil, you're not telling us everything. I know what's been going on.

PC: What have you heard?

SC: One of the road crew was telling me about a cute little blonde who was paying extra special attention to you after the show last night. He said you didn't seem to mind that much.

PC: Well, I'm only human.

HP: How many guitars do you own?

SC: I've got quite a few. I'm not a collector, but I have about half a dozen that I use on stage and in the studio. I don't travel with all of them, but if I don't play a guitar regularly, I don't see any reason to own it.

PC: I am a collector. I must have over a dozen different models. I have a contract with Ibanez, and they've given me a couple of customized Destroyer models. My favorite one is black, with three pick-ups. It's great. That's the one I use most of the time.

HP: Now that you have had a chance



Neil Zizower

Phil Collen: "I remember seeing Deep Purple in concert when I was young and saying to myself, 'I'm going to do that someday.'"

to work together for a while, will the guitar sound on Def Leppard's next album be any different?

"The only girls we've been able to get into our rooms have been the cleaning ladies."

PC: Perhaps we'll play more tandem leads. I can't see too much else changing. We both were quite satisfied with the way the guitar parts came out on *Pyromania*. Mutt may

have been a bit of a taskmaster, but the solos that finally made it on to the record, were unquestionably the best things we had done. My playing was far more powerful and disciplined than anything I had done before.

SC: I agree with Phil. I don't think we'll consciously try to do anything different the next time. Of course, we'll be writing new songs and trying to expand our sound a bit, so we always try to adapt our style to the songs. We're quite a team, and we're looking forward to working on new material together. We can come up with some pretty interesting results. □



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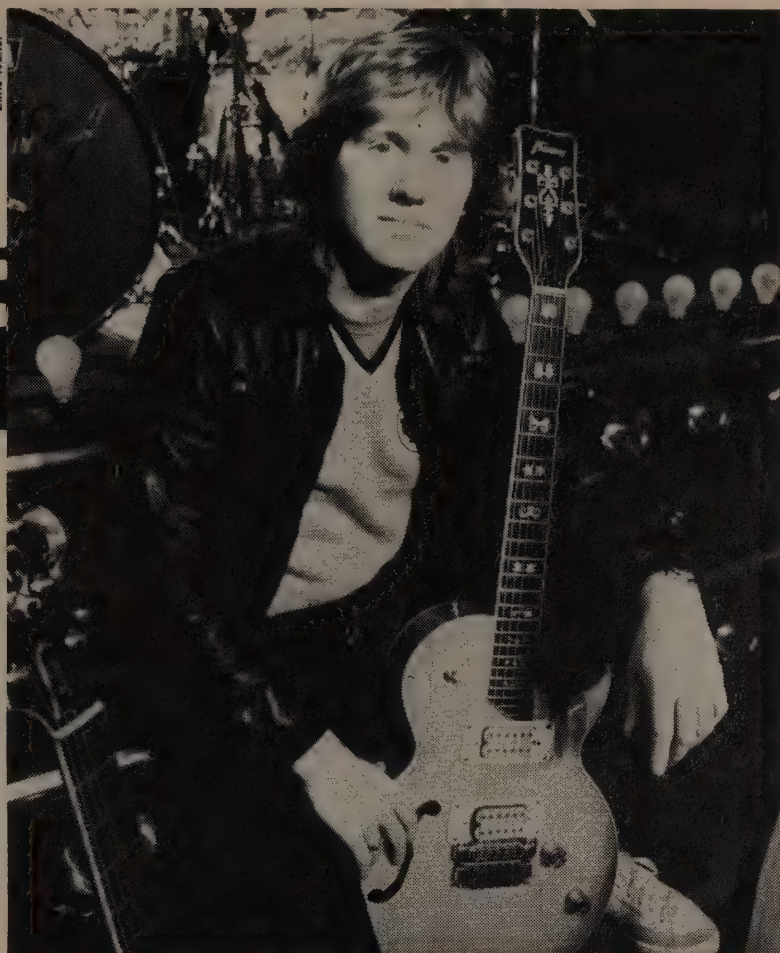


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THE SOUND THAT CREATES LEGENDS

RIK EMMETT

the rocket takes off



Rik Emmett: "You never know when a hit single is gonna leap out and attack you."

Triumph's Six String Hero Tells His Secrets.

by Don Mueller

"Rocket" Rik Emmett sat behind an enormous recording console in Triumph's Metal Works Studio on the outskirts of Toronto. "Wait'll you hear this," the blond guitarist said with customary enthusiasm as he carefully threaded a huge spool of tape into one of the studio's playback units. Within seconds the sound of Emmett's distinctive, whining guitar lines could be heard blasting out of two huge speakers located in the room's corners. "That's one of the tracks that didn't make it onto the last album," Rik explained. "We couldn't get it to sound the way we wanted, but I'm very pleased with the guitar playing on it. Maybe it'll make it onto the next album."

With that, Emmett popped his muscular 5' 10" frame out of a thickly cushioned chair and ran over to where his guitars were neatly lined up against a wall. Picking up a white Dean-V, he plugged it into a small amplifier and started to wail away. "Who's this?" Rik asked as a swirling, feedback-filled sound emerged from his amps. "That was my Hendrix sound. Now try to guess this one," he laughed as he flipped a switch and launched into a staccato outburst of notes.

"That's my Blackmore," he said. "One more," he yelped. "Who's this?" With that, he picked a classically inspired rock passage that had his fingers moving a mile a minute. "That was my Rik Emmett," he grinned. "I do that one best of all."

Whether mimicking other guitarists or flashing his own distinctive style, Rik Emmett has quickly established himself as one of the brightest new guitar lights in the rock galaxy. His ability to incorporate influences ranging from jazz to heavy metal into his sound has drawn the praise of fans around the world while propelling Triumph to the top of the hard rock sweepstakes.

"I love the guitar," Rik said. "I'd rather play than do just about anything. When we go on tour, I'm playing two or three hours on stage virtually every day, but I still take a guitar with me to the hotel just in case I get the urge to play something. You never know when a hit single is gonna leap out and attack you," he joked. "You've always got to be ready."

Rik started playing guitar in his early teens, when friends in his native Toronto began putting together bands "in an effort to attract some chicks." While Rik's first few bands failed to generate much interest outside of the high school prom scene, by the time he was 20 he had found a style that would eventually lead to success with Triumph.

"In the beginning I was playing everything

from covers of old Beatles tunes to Tommy James songs. Then I started to get into people like Clapton, Hendrix and Blackmore, and while the bands I was playing in were still playing weddings, bar mitzvahs and proms, I'd occasionally throw in a little *Sunshine Of Your Love* riff when nobody was listening. At the same time, I was starting a side career as a solo cabaret-folk singer. That experience helped me with the acoustic guitar — which I still play in Triumph."

Soon, however, Rik came in contact with drummer Gil Moore and bassist Mike Levine, and Triumph was born. The group hit the Canadian club circuit, where their dynamic stage show and Emmett's equally exciting guitar displays made Triumph a headlining attraction. In fact, Triumph remains the only band in the history of rock and roll to have *never* served as an opening act. Rik explained why the group has steadfastly refused to open for even the biggest bands in the world:

"We've headlined over AC/DC, Judas Priest — you name 'em, we've headlined over 'em," he said. "It's not so much our ego as the simple fact that our stage show involves a lot of pyrotechnics, and we agreed right from the start that unless we could put on our full show, we'd rather not play at all. Looking back, it was the right decision," Rik said with a smile. "We may have lost a few friends in other bands along the way, but we gained a lot of respect as well." □

Jimi Hendrix

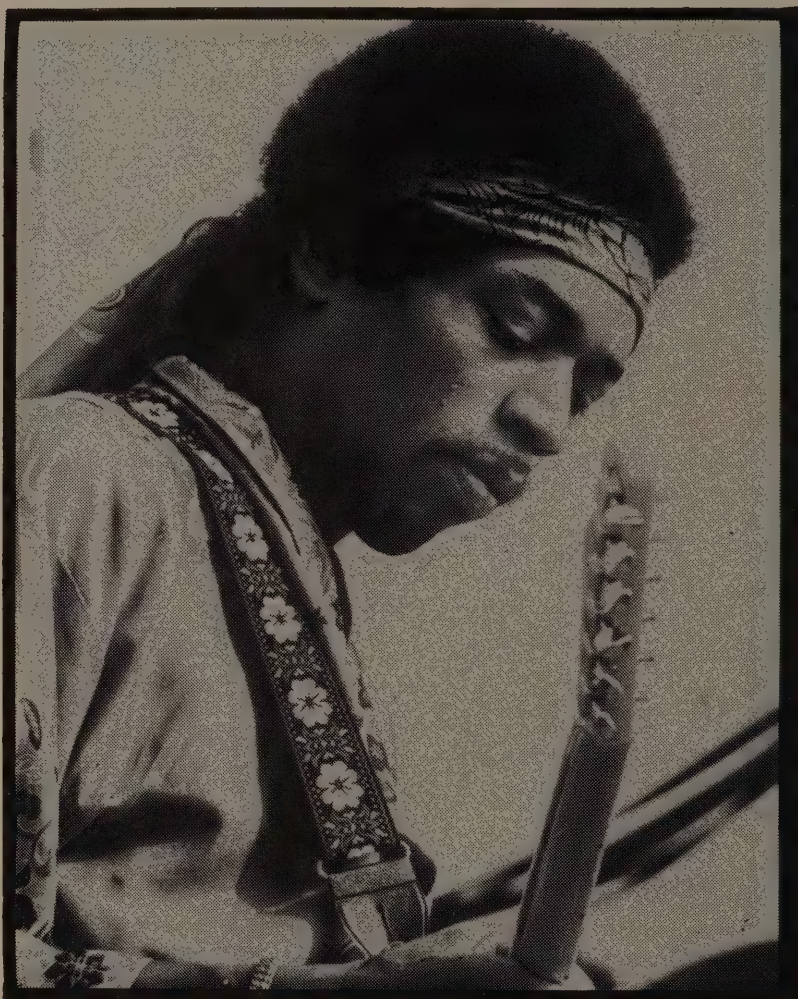
the electric god

Fellow Musicians Remember The Voodoo Child.

Perhaps more than any other single performer, Jimi Hendrix redefined the guitarist's role within a rock framework. His use of feedback, sustain and tremelo, combined with his outrageous showmanship and innate understanding of forms as diverse as the blues, jazz and heavy metal, made him the ultimate rock and roll performer. In his short, but dynamic career, which began with the release of **Are You Experienced?** in 1967, and ended tragically with his death in September 1970, Hendrix emerged as the most controversial and talented performer that rock had yet produced.

While more than a dozen years have now passed since his death, Hendrix's legacy lives on, both through the stream of posthumous album releases that continue to emerge, and through the work of an entire generation of axe-slingers he influenced.

Here now are the comments of many of rock's leading guitarists talking about the impact that Jimi Hendrix had on their lives and their careers.



Jimi Hendrix: His work continues to influence an entire generation of axe-slingers.

Pete Townshend *The Who*

I'll never forget the first time I saw Jimi. He had come to London in 1967 with his manager Chas Chandler. Chas had booked Jimi into a couple of the hottest clubs in town as showcase gigs. I hadn't heard that much about him except that his stage show was supposed to be pretty wild. Eric Clapton called me up the day of his first show and said we ought to check him out. It was kind of like keeping an eye on the competition. Well, as it turned out, I was delayed a few minutes because of a recording date, so

Eric and I arrived at the show a little late. Just as we're walking in, who should we see walking out but Jeff Beck. I pulled Jeff aside and asked him, 'What's the matter mate? Is he that bad?' Beck could only roll his eyes upward and say, 'No Pete, he's that good.' When Eric and I went in we saw what he meant. He was doing everything — the blues, rock and things I still can't name. He was playing the guitar with his teeth, behind his back, on the floor — it was unbelievable. There'll never be another like him.

Angus Young *AC/DC*

I used to listen to his records. I didn't try to copy him because the way he played was very strange. I always enjoyed what he did, though. It was very exciting.

Steve Clark *Def Leppard*

Jimi Hendrix was something else. He died before I got into the guitar, so I never had the chance to see him live, but I used to play his records all the time. I drove my parents crazy with

Purple Haze! I was into different guitarists for different reasons. I liked Jimmy Page because he was so heavy, and I liked Brian Robertson's style, but Hendrix was something else altogether — he had it all. Some of his solos are still the most incredible things around.

Billy Gibbons *ZZ Top*

I'll always be thankful to Jimi Hendrix. I was in a band called the Moving Sidewalks before I joined ZZ Top, and one night Hendrix came into this little dive we were playing in Houston. I didn't even know he was there. A few nights later he was on one of the late-night talk shows — I think it was the *Tonight Show* — and he started talking about young guitarists he enjoyed, and he talked about me! I was floored. Then, he asked my band to open for the Experience on their tour of the Southwest. What a time that was. The man was just electric — his personality was as great as his playing. I'll always have the warmest spot in my heart for him.

Edward Van Halen *Van Halen*

I was always more of a Clapton man myself, but Hendrix did things that nobody else has ever been able to do. I used to listen to his stuff and try to pick up certain techniques. There's no doubt that he did have some impact on my style.

Rik Emmett *Triumph*

Jimi Hendrix was one of my main men when I was younger. My two biggest influences were Jimi and Ritchie Blackmore. I still can't believe some of the sounds that Hendrix got out of his Strat. But the thing that impressed me even more was the different musical styles the man utilized. His interpretation of Dylan's *All Along The Watchtower* was brilliant — still the best solo ever to hit AM radio. Then he could play the blues with *Redhouse*, then do a ballad like *Little Wing*, then crank it up full blast for *Foxy Lady*. Nobody's ever been able to do that with as much style as he did.

K.K. Downing *Judas Priest*

When I was growing up, the whole acid-rock scene, as it was then known, was beginning to happen. Bands like Cream, Deep Purple and the Hendrix Experience were turning everyone on, and they had a big effect on me. That's why I first picked up the guitar. Hendrix was my particular favorite. I was always fascinated by guitar sounds, and he made more out-

rageous sounds than anybody. I still have my white Stratocaster, and every time I pick it up I think about Hendrix.

Robin Trower

I was always into the blues, and I was very much a blues purist until I heard what Hendrix did. I was in Procol Harum at the time, but I put down my Les Paul and picked up a Stratocaster and changed my style. Hendrix's ability to play streams of notes that seemed to melt together was very inspiring to me. His playing had an almost liquid quality to it. Many people have said that my style is very similar to his in some ways, but I prefer to think that we share a common inspiration.

Ace Frehley

The thing that first impressed me about Hendrix was his showmanship. I saw films of him lighting his guitar on fire at Monterey — that was mind-blowing. He showed that you could be wild on stage and still produce music of quality. In a lot of ways, what he did opened the doors for bands like Kiss. Every guitarist owes him something, but more importantly his showmanship brought a new dimension to rock and roll.

Ritchie Blackmore *Rainbow*

He did have an effect on my playing, especially the way he used his

tremelo bar. He was an original, which is something unusual at any time.

Frank Marino

I loved Jimi Hendrix, but I'm tired of people who say I've ripped-off his style. There were stories going around at the beginning of my career that Hendrix came to me in a dream while I was in the hospital after an auto accident and gave me his talent. That was a press agent's idea, not mine. I have the utmost respect and admiration for Hendrix. He truly was the electric god.

Ron Wood *The Rolling Stones*

Hendrix had the greatest rock and roll image. Back then, all of us skinny, white British kids were trying to look cool and sound black, and there he was — the ultimate in black cool. He was in such total control on stage, everything he did was so natural and perfect.

Neal Schon *Journey*

Every guitarist who's picked up a guitar in the last 15 years dreamed of playing like Hendrix at one time or another. The remarkable thing is that there's still nobody who can play as well as he did, and there probably never will be. □



Jimi live: "He was playing with his teeth, behind his back, on the floor — it was unbelievable."

JEFF BECK *rock's mystery man*

Twenty Years In The Spotlight, Yet Still A Riddle.

by Andy Secher

Jeff Beck may be rock and roll's all-time leading enigma, a man of prodigious talent who prefers to tinker with his fleet of vintage cars rather than lift his guitar. To call his album output spotty would be a grand understatement; he's produced three studio albums in the last decade. Yet, despite his reputation as a moody, unpredictable under-achiever, Beck remains one of the most hallowed legends in rock history.

"I'm not concerned with what people think of me," he told a British interviewer a few years

back. "I'm not a puppet that can be manipulated. I enjoy playing the guitar, but there are other things I enjoy just as much. Music is not an all-encompassing thing for me. I can live without it, even though I'd much prefer to maintain the ability to record and perform when I want to."

Born in Surrey, England, in 1944, Beck first rose to prominence when he was asked to replace Eric Clapton in the legendary Yardbirds. During Beck's tenure (1964-1966) the Yardbirds emerged as one of the most influential bands in rock, melding Beck's metallic guitar antics with a series of strong Top 40 melodies such as *For Your Love* and *Heart Full of Soul*. But, true to his mercurial nature, just as the Yardbirds were reaching the peak of their powers (with Beck

playing co-lead guitar with Jimmy Page), Jeff split to form the Jeff Beck Group, an outfit that featured a vocalist named Rod Stewart and a bassist named Ron Wood.

The Jeff Beck Group may well have been the first true heavy metal band, with even Page admitting that "if it wasn't for the Beck Group, Led Zeppelin would never have come about." The group produced two masterful albums, *Truth* and *Beck-Ola*, which featured Beck's patented guitar rave-ups and some of Stewart's most passionate and convincing vocal work. However, due to internal squabbles, which included a few noted punch-outs between Beck and Stewart, the Jeff Beck Group dissolved before ever reaching the stellar status that many assumed was their destiny.

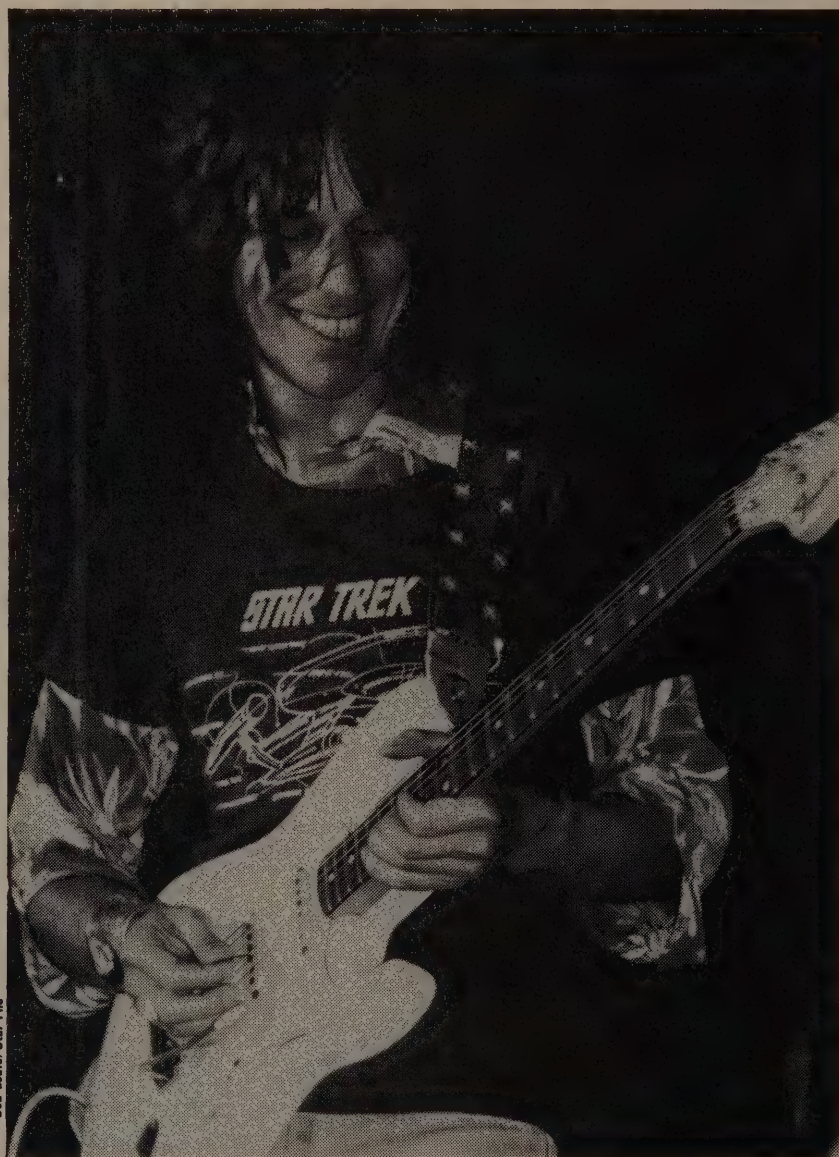
"Jeff could be a royal pain in the ass," Rod Stewart recalled. "He used to take a limo and leave the rest of us to get to the gig by whatever means we could manage. He paid us salaries, while he took the majority of the money. I'm not begrudging him anything — he's an incredible talent, and it was his band. But it became a difficult situation for the rest of us to deal with."

Following the demise of the Jeff Beck Group, the guitarist went into the first of his reclusive periods, this one prompted by a car crash that nearly killed him. A year-and-a-half later he re-emerged on the rock scene as leader of the ill-fated "supergroup" Beck, Bogert and Appice, which produced one album before falling into disrepair.

"BB&A was a gas while it lasted," drummer Carmine Appice stated. "Both Tim and I had heard stories about how difficult Jeff was to work with, and at times it was true. But we learned to stay away when he was cranky, and we got along just fine. It's a shame that Jeff lost his desire to tour, because BB&A could have been a monster."

After a second lengthy period away from music (when he was rumored to be gearing up cars to enter on the Grand Prix circuit) Beck released his first solo LP, *Blow By Blow*. The album was a radical shift for the hard rock hero, exchanging Beck's patented metal style with a more melodic jazz-rock approach. Despite this change, which one British scribe called "artistic suicide," the album shot to the top of the charts and proved to be the most successful LP of Beck's career. Spurred on by the record's success, Beck hired former Beatle producer George Martin to work on his next solo effort, *Wired*. That album further enhanced Beck's reputation as rock's most inventive and daring guitarist, but as his career reached a new pinnacle, the ever-unpredictable guitar maestro once again entered a period of semi-retirement.

"I'm always honored when people respond favorably to my work, but I'm more concerned with pleasing myself," Beck said. "My last album (*There And Back*, released in 1980) wasn't exactly what I wanted it to be. That's why I'll only tour and record when I feel motivated to do so." □



Bob Laifu/Star File

Jeff Beck: "I'm not concerned with what people think of me."

Cerebral Approach Aids Rush's Guitar Great.

by Andy Secher

Hit Parader: Alex, how has your role in Rush changed over the years?

Alex Lifeson: When we started we were a conventional hard rock band. We had a lot of solos, and a fairly undisciplined approach. Over the years we've become far more exacting with our style, and that's true for my guitar playing as well. On our more recent albums, I prefer to work totally within the confines of a particular song. I have no desire to overplay, even if I think I can play an exciting solo. At one time I wanted the spotlight; now I'm quite satisfied to be a part of the overall sound.

HP: How close do you stay to your studio playing in concert?

AL: It depends on the song. On some of the older tunes, I have a lot more freedom than on the newer songs. The material from **Signals** is quite structured, and I try to stay relatively close to the stuff I played on the album.

HP: If you had a choice, would you prefer to have more freedom on stage, or do you enjoy the regimentation of the band's more recent music?

AL: Sometimes I find it a bit regimented, but I'm very happy with my role in Rush. If I wanted to inject more solo time into the set, I imagine I could, but I have absolutely no desire to do so. I'm totally committed to Rush's musical philosophy.

HP: Does that mean that you'd never consider doing a solo album?

AL: As a matter of fact, I'm thinking of doing a solo project at the moment. It has nothing to do with my commitment to Rush. Rather, all three of us would like to try something a little different. Geddy Lee is also planning an album, and his would be very progressive, with a lot of keyboards. Mine would, naturally, be very guitar-oriented. It would allow me to try some of the new things that I just can't try with Rush. Neil Peart doesn't have any album plans, but he wants to work on a book of poetry.

HP: Rush is a band that seems to always defy categorization. Do you ever worry that the changes the band is constantly undergoing won't be accepted by the fans?

AL: Of course. We've grown to

enjoy the relationship we have with our fans. They give us the freedom to experiment and grow, and in return we give them the best music we can: I worry, however, that one day we'll do something that they won't react to positively. But I believe you can be experimental as long as what you produce is of quality.

HP: Do you find it surprising that despite all your changes and experimentation, the vast majority of your audience remains the hard rock fans who got into the band years before?

AL: Not really, because no matter what we do, we're still very much a rock and roll band. We're still a guitar/bass/drums band, so that simple, direct sound is still at the core of our music, no matter how complicated we may make a

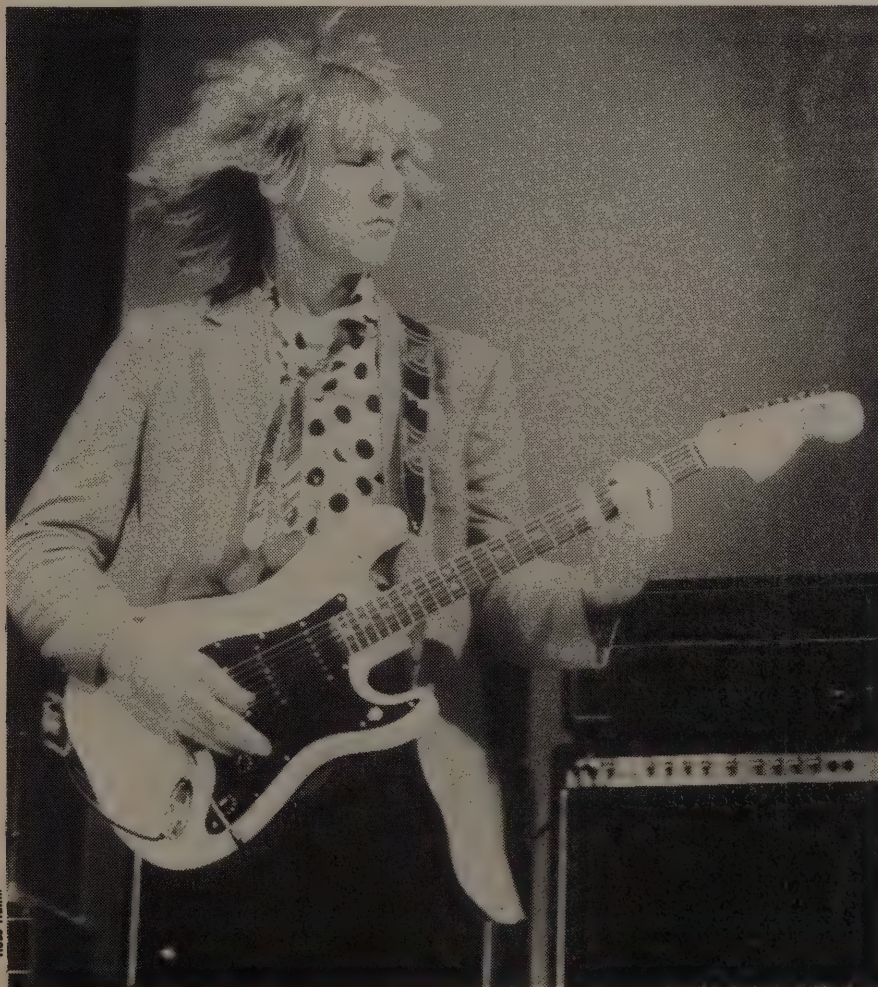
particular song.

HP: With Geddy becoming more and more enamored with keyboards, do you find yourself forced to assume more rhythm-guitar duties on stage?

AL: To a degree, yes, but Geddy's keyboard style seems to incorporate a lot of the riffs he'd play on bass. He has a very rhythmic style. When he plays that way, I feel no restrictions at all. When he plays lead, though, I naturally have to assume more rhythm responsibilities.

HP: Is Rush still exciting for you, or has the success made you at all complacent?

AL: It's more exciting than ever. We're creating music that's challenging and adventurous — both to listen to and play. I've never enjoyed myself more. □



Alex Lifeson: "I'm thinking about doing a solo project."

Billy Squier

Billy Squier: "Rock and roll is an attitude. You've got to have a lot of spontaneity and emotions in your music."

in his own words

With His Popularity Peaking, Billy Keeps On Stroking.

"I've always loved playing guitar. Most people today think of me more as a vocalist or a songwriter, but my first love was the guitar. When I was a kid I used to love the Stones — in fact, I still do. I used to listen to Keith Richards and try to copy his riffs. I'm a pretty good guitarist — I'm not a great one. But I don't let any limitations stand in my way. I

still love getting on stage, plugging in my Les Paul and riffing away."

"I'm taking a short rest right now. I've been touring virtually non-stop for the last year, and I'm entitled to catch my breath. After I finished recording **Emotions In Motion** I went right on the road with

Queen. After that I started my own headlining tour. I've been doing that for the last six months. I just finished touring Japan and decided to take a break, maybe work on some production projects, then begin preparations for the next album. That one should be out early in 1984."

"Headlining is a lot different than being the special guest. When you're the opening act, there's not that much pressure on you. All you've got to do is perform. You don't have to worry about how many tickets are being sold. Once you're the headliner, it's your neck that's on the line. Thankfully, the last year has been incredibly good to me. The album went platinum, and the tour did very well, so I haven't had the problem of facing an arena full of empty seats. Hopefully, I never will."

"I've been watching my health closely. I had something happen to me while we were finishing **Emotions In Motion** that really opened my eyes. We were running a little behind schedule, so I started working around the clock in the studio, trying to put the finishing touches on the album. One day, I was mixing one of the tracks and I just collapsed. Evidently I hit my head on something, because when I woke up I was in the hospital with a concussion. Believe me, that's the last place I wanted to be with an album to finish and a tour about to begin. Luckily, I was able to get out of there in a couple of days and get back to work."

"It's amazing what some fans will do to meet you. I've had people literally tackle me on stage, and I've had people sit outside my hotel room all night long. Most of 'em were women. Now, I'm appreciative that some of those girls wanted to meet me so badly, but I wish they had found a more conventional way of doing it. But I guess that's one of the things that makes rock and roll so exciting — the fans are just incredible."

"People look at me today and assume that it's always been like this. Believe me, it hasn't. A few years back, when I was beginning my solo career, a lot of record company guys wouldn't even let me in their offices. When I was in Piper, they all told me how much they loved what I was doing. As soon as that band broke up, though, they changed their tune. Suddenly they didn't have time for me. It taught me how cruel this business can be."

Everyone loves you when you're on top, but when you're not they treat you like shit. That's why I try never to get overconfident with my success."

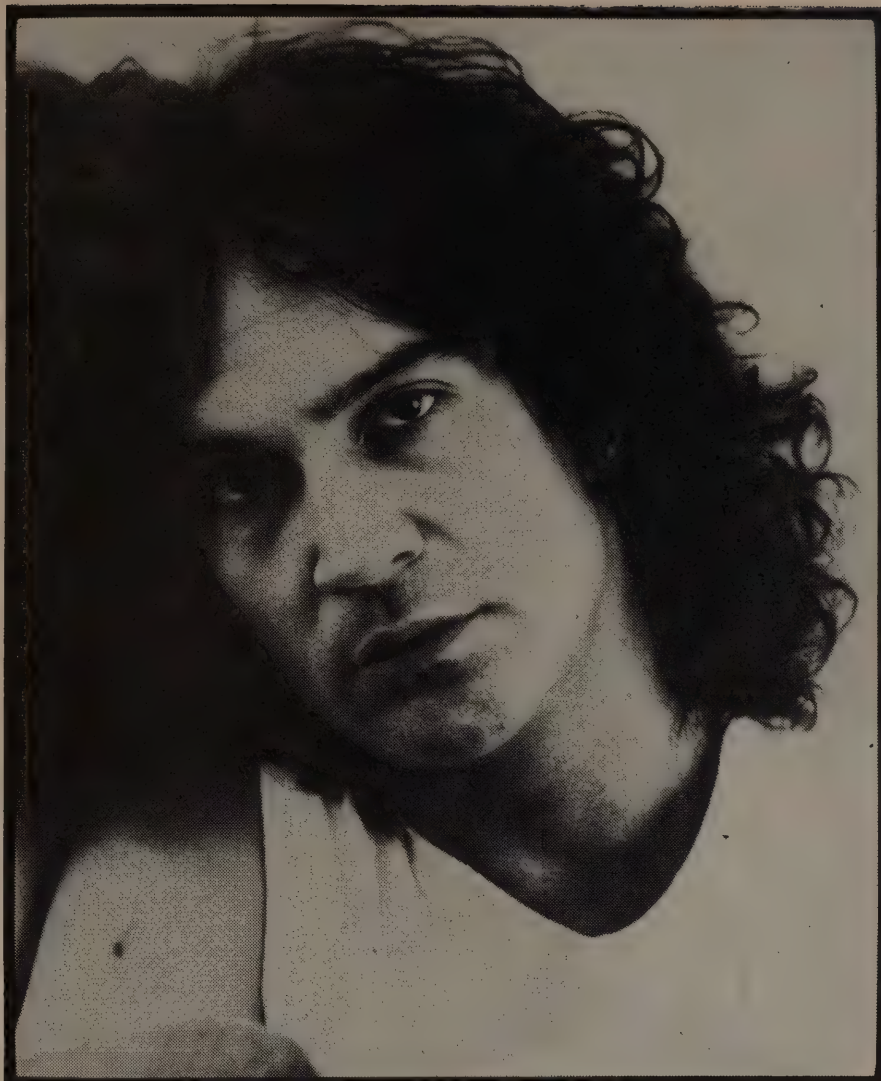
"Songwriting comes fairly easy to me. I'm not the type of guy who has to sit for weeks and weeks to get a song together. Usually I write all the material for a new album at one time, and that takes me about three weeks. I know right away if a song is going to be good or not. That's why if there are 10 songs on an album, we'll only record 10. We're not like some bands that have to record 30 songs and then decide which are good."

"My band came together very naturally. There were times in the past where I was hiring people because of the way they looked or because of a particular talent they had. This band, however, was hired strictly on merit, and it's unquestionably the best band I've ever been involved with. Bobby Chouinard is a machine on drums, and Jeff Golub is a great guitarist. One of the keys to our success has been Alan St. Jon's keyboard work. A lot of people overlook him, but he's as important as anyone in creating this band's sound."

"Rock and roll is an attitude. You've got to have a lot of spontaneity and emotion in your music. When you start planning and polishing things too much, it's not rock and roll anymore. I'm not taking anything away from any other performer, but I can't see why you need to spend a million dollars on an album. That's being very self-indulgent."

"Success hasn't changed me that much. I always felt in my heart that I'd be successful in this business. I always had a great deal of confidence in my abilities. I knew my songs matched up well with anyone else's, and I've always been very comfortable on stage. Even when things weren't going that well in the late '70s, I knew that it was only a matter of time."

"When my first solo album came out, a lot of people commented that I sounded a lot like Robert Plant. Well, that wasn't anything conscious on my part. I love Plant, but I've never tried to sing like him. We both have a similar range and sing rock tunes, so perhaps there is a natural similarity."



Chris Walker

"I'd like to be back on the road by February — the new album will be out by then."

"I've never been influenced by trends. I've always played the same type of music — good, simple hard rock. When I first started out, pop was the rage, then disco came

system. I learned a lot from watching them, because there's still no band around that can put on a show like they can. They're truly masters of the form."

"I've had people literally tackle me on stage, and I've had people sit outside my hotel room all night long — most of 'em were women."

along. Finally rock and roll came back into style and I was right there waiting for it. I'll never change my style; I love rock and roll too much."

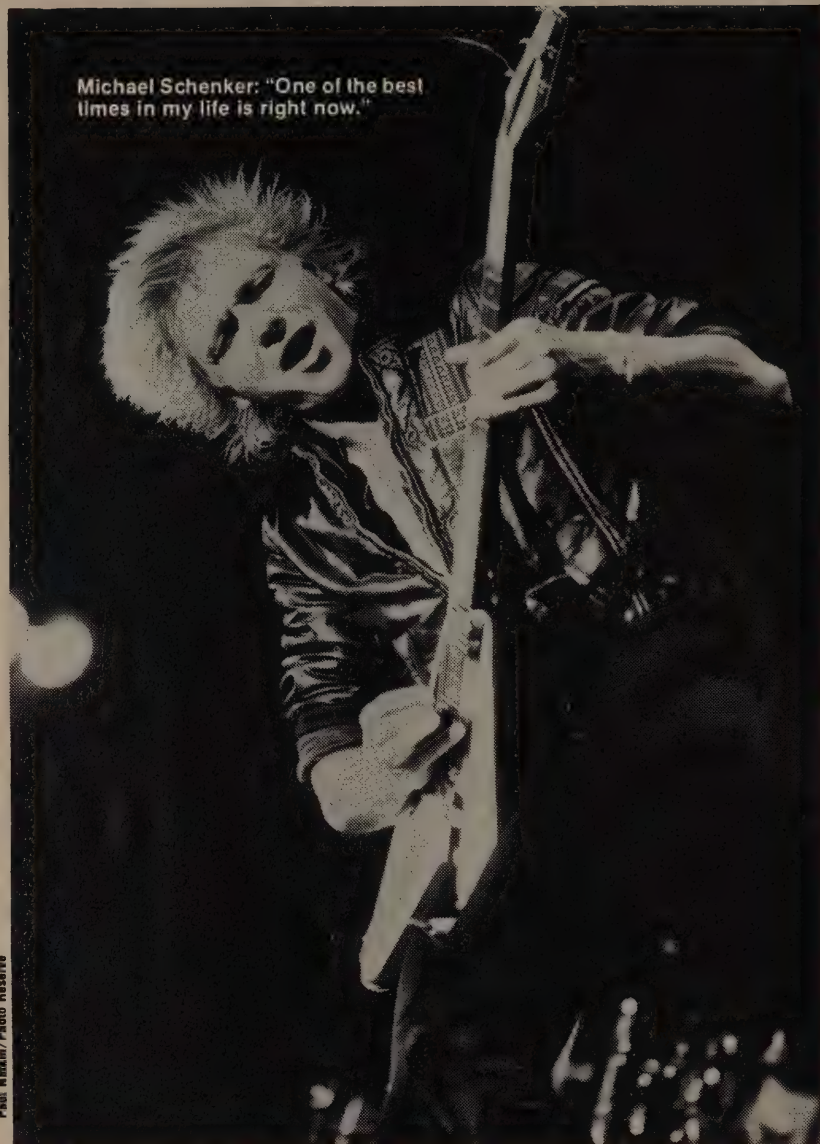
"Touring with Queen was a dream come true. I'd known the guys in the band for a long time — in fact Brian May was originally supposed to produce my first solo LP — so going on tour with them was great. They took all my gear in their trucks, and I used their lighting

"I'd like to get back on the road by February. The album will have been out for a while by then, and I'll have recharged my batteries. It's not as easy to just go out there when you're the headliner. You've got to take care of a lot of little details before you can hit the road. I'm ready, though, and looking forward to my next tour more than any one I've ever done."

"All my songs are designed to have maximum impact when they come out of a home stereo or a car radio. I want to make music that people like. When someone goes into a record store and buys your album, that's a very high compliment. I don't want to ever disappoint those people. They've put their faith in my music, and I never plan to let them down."□

MICHAEL SCHENKER

Michael Schenker: "One of the best times in my life is right now."



Paul Ninkin/Photo Reserve

the good life

"I Was In A Mental Institution When I Was 20."

by Andy Secher

If one of the television networks ever decides to make a rock and roll soap opera, Michael Schenker would seem a natural for the starring role. The life of this 25-year-old Sarstedt, Germany, native has been filled with enough intrigue, turmoil and tragedy to make *Dallas* seem like a fairy tale. "My life has been

interesting, to say the least," the blond, Flying-V master said with a smile. "I was an alcoholic when I was 12, and I was in a mental institution when I was 20. I've been addicted to drugs, and I've been bankrupt due to cheating managers. But it all hasn't been that bleak," he added. "There have been some good times too. Thankfully, one of the

best times in my life is right now."

With his most recent album, **Built To Destroy**, reaching the top of the European hard rock charts, and his band's roster solidified for the first time in two years, these are indeed happy times from Schenker. While he admits to being excited over the album's chance to generate interest in America, he realizes that his inability to tour this country over the last few years has hindered his chances for Stateside success.

"I am displeased that the last album did so little in America," he said. "But I know from past experience that the only way to break through in your country is to go on the road and tour for a long time. When I was in UFO, we toured America for three months at a time. That's how we got a foothold there. I'm looking forward to being able to come over and tour behind this album. Now that we have the band the way it should be, we're anticipating success in America."

The Michael Schenker Group currently features bassist Chris Glenn, drummer Ted McKenna and vocalist Gary Barden, who replaced Graham Bonnett after the completion of last year's **Assault Attack**. Ironically, Barden had been fired from the band in early 1982 so that Bonnett could be hired. According to Schenker, though, all past problems with Barden are now totally forgotten.

"I've always respected Gary as a person and as a singer," Michael said. "There was just a misunderstanding between Gary and the band a few years ago that got blown totally out of proportion. Evidently he felt we were trying to force him out of the group in order to get Graham in. He's a sensitive guy, and he left the group. Actually, I had no intention of getting rid of him, so I'm thrilled that he's back. He proved to be a real friend, someone who was there when we needed him, and I'll always be thankful to Gary for that. Gary's the perfect vocalist for me, because not only does he have a great range, but he's a wonderful songwriter as well. My guitar style works well with his writing."

It's been said in the past that most of Schenker's albums have been little more than showcases for his guitar stylings. While Michael refutes that claim, he admits that, "My first solo albums were based heavily on my guitar riffs." While **Built To Destroy** attempts to present a more varied song format, Schenker's nimble-fingered six-string passages remain the album's most compelling feature.

"I love playing the guitar," Michael admitted. "But I must concentrate on the songs in the future, as well. A good guitar solo should only aid a song, not be the song. My early influences were people like the Beatles and Mountain, so I know that songs are the most important element of a successful album. That's the direction in which we'll be going on the next LP. It will still be just as hard and just as heavy as before, but the songs will be a little more accessible."

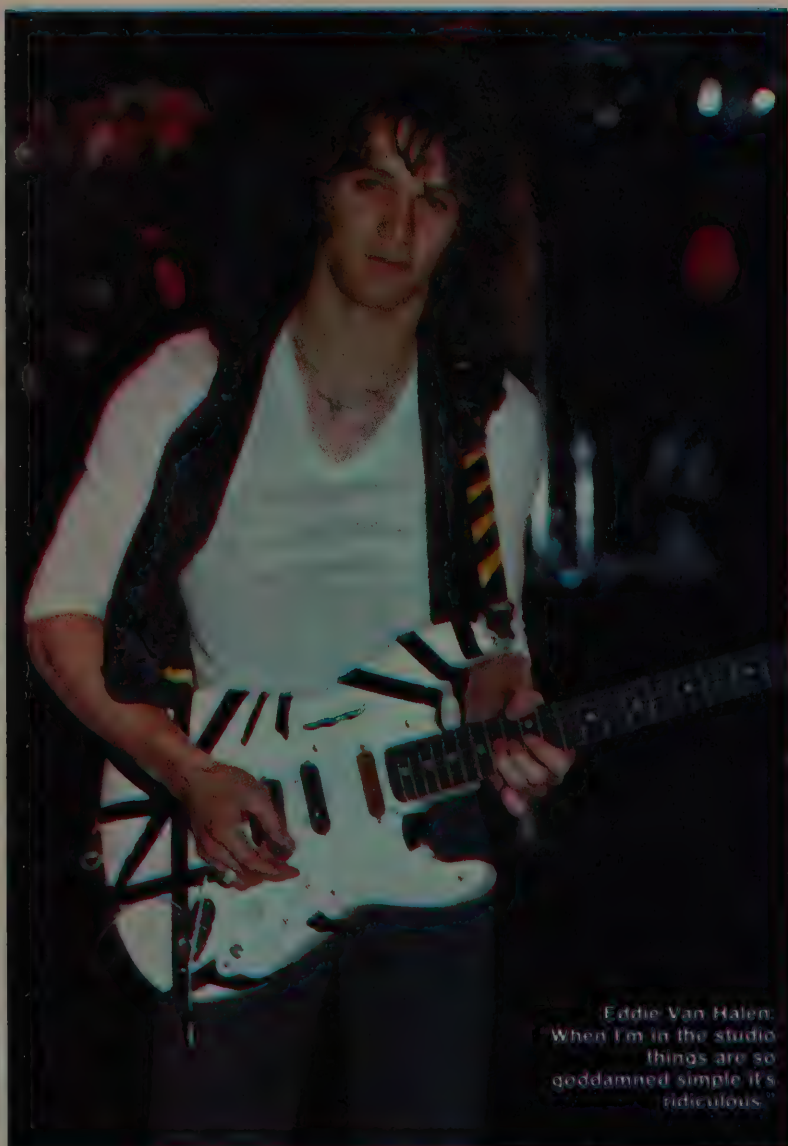
"I enjoy being a guitar hero, and I'm not about to give that up," he added with a big smile. "But I believe that there's a way to play lead guitar and still make good albums. People like Eddie Van Halen have proven that. Occasionally, you have to restrain yourself for the good of the song, but that's okay. There will still be plenty of room for me to play." □

Eddie Van Halen

one step ahead

Creativity And Style Propel EVH In Orbit.

by Marc Shapiro



Eddie Van Halen:
"When I'm in the studio
things are so
goddamned simple it's
ridiculous."

"Wow! A dude with six fingers! That would make a weird picture."

Eddie Van Halen chuckles out the response to the comment that, at times, it sounds like the master guitarist in the Van Halen band is using more than God's allotted number of digits to get sounds out of a guitar. In a conference room of the band's Los Angeles headquarters, the laughter subsides and Eddie lapses into contemplative thought. The result of this quick think, he claims, is that the initial absurd picture of a six-fingered guitarist offers some interesting possibilities.

"A guy with six fingers would be able to create all kinds of new sounds. A sixth finger would give me one more finger on the fingerboard. Beyond that, who knows what a good guitar player could do?"

And one thing that Eddie most definitely is, is a good guitar player. Since Van Halen's inception in the mid-1970s, Eddie's wide assortment of what he calls "neat noises" has made him the toast of the guitar-playing world.

The topic of his talents causes Eddie to squirm uncomfortably in his chair — as if painfully aware that the inevitable question of how he does the things he does is looming on the horizon. It is, and Van Halen is vocally pained in response.

"Shit! Here we go again! I haven't the slightest idea how I do the things I do with a guitar. I play different than a lot of other people, but where the sound comes from is anybody's guess.



"There is nothing up my sleeve," insists Eddie. "In fact, when I'm in the studio things are so goddamned simple it's ridiculous! The only toy I use when we record is an Echoplex and that's just to add a little depth when I lay down a solo track. Anything else just gets in the way, and I'll be damned if I'll let that happen. Once you start depending on an effects pedal to get your sound, you're fucked."

Eddie's favorite explanation of his endless array of complicated guitar techniques is "faking it." He offers a recent studio trick as a prime example:

"When we were recording the song *Little Guitars* (on the *Diver Down* album), I did a flamenco-style introduction. Some other guitarists were in the studio when we were recording and that particular lick just blew them away.

"Steve Lukather of Toto came by and said, 'That's not you. How can you be doing that?' What threw him was that he was hearing a high thrilling note and a low note at the same time. When I showed him how I did it, he laughed himself silly because it was so simple. All I had done was pick real fast and hammer on the strings at the same time. Rather than doing an overdub, I did it live and that's what faked him out."

Eddie is a staunch believer in the "practice makes perfect" school of playing. "You've got to practice for years to be able to do the things I do," he says, but adds that practice and the constant challenge of improving on what is already an ambitious style of playing has begun to take its toll.

"There's nothing in terms of my own style of playing that challenges me anymore," admits Eddie. "At this point I'm just doing what I do. I'm not making any great advances in terms of trying to outdo myself as a player. As a guitarist I feel it's more important to change, rather than trying to better a facet of my playing that I'm already good at."

As if to support that notion, Eddie takes an imaginary guitar in hand and, as he plucks invisible strings, describes some new licks that could ultimately add a new wrinkle to future Van Halen concerts and records.

"This is something I've been working on that, once I can control it, will definitely trip people out. What I do is lay the guitar down flat like a piano and play it that way. It has a real rhythmic and percussive feel to it. The big problem is that I haven't figured out how to hold it on stage. It would look real goofy to have a stand with a guitar on it wheeled out to me right in the middle of the show."

Eddie abruptly changes the

course of the conversation and, as if sensing that his comments are painting him as a stodgy, nuts-and-bolts type, talks about the less-than-disciplined side of his playing.

"Fuck if I know how I do what I do with the guitar."

"There's a real sense of humor to my style. Just because I know my way around a guitar doesn't mean that I'm real serious about it all the time. Sometimes I'll leave something on a record for no other reason than that it amuses me.

"If you listen closely to our records," he continues, "you'll hear all kinds of mistakes I've made that the band decided to leave in. But it's those mistakes that make our music live and breathe."

In recent conversations, Eddie has been candid in his opinion of

the talents — good or bad — of fellow musicians. While not willing to name names this time around, he is not above saying that many musicians are highly over-rated.

"A lot of bands are hailed as great musicians because they can play things that, because they're out of meter or offbeat, are considered complicated licks," explains Eddie. "Well, that kind of playing isn't shit! That's easy. All you have to do is know how to count to five and go back to one on the downbeat and you're in there. That's not being creative, but a lot of people think it is."

The interview begins to draw to a close as Eddie expounds on a number of subjects such as the band's latest album ("It'll be a killer"), guitarists he admires ("Allan Holdsworth is great"), and finally, to a last-ditch attempt to get at the root of how Eddie Van Halen does the things he does with a guitar.

"Fuck if I know," he laughs. □



Eddie live: Is he getting bigger, or is that guitar getting smaller?





HIT PARADER

JUDAS PRIEST: K.K. & Glenn

Ritchie Blackmore

the man in black



Neil Zlozower

Ritchie Blackmore: "I've always been surprised by the reaction my playing receives."

"I Have A Love/Hate Relationship With Everything In My Life."

by Andy Secher

Hit Parader: Ritchie, over the years you've developed a reputation as a rather unsavory character, yet you do very little to change that image. Why is that?

Ritchie Blackmore: I rather enjoy it. I've been called a monster, a devil — just about everything that has a negative connotation. But I'm really not that bad. I enjoy surprising people though. Many people expect me to be Satan when they meet me, but that's when I like to be Mr. Nice Guy. I like to keep everyone a little off-guard — it makes life much more interesting. Actually, I always try to be myself. That's often enough to offend people.

HP: Has your image had anything to do with the incredible turnover in personnel in Rainbow during the last eight years?

RB: I'm something of a perfectionist. I'm always looking to make Rainbow the best band possible, and if that means sacking the drummer, so be it. I'm trying to create the perfect rock band, and while I realize that may be impossible, I'm not going to stop trying. I can be moody and very difficult to work with, but that's because I won't tolerate incompetence.

HP: But hasn't the instability of the band hindered Rainbow's growth?

RB: It probably has to some degree, but change is a natural part of rock and roll. I doubt if Rainbow will ever

have a very solid lineup. Bringing in a few new faces keeps everyone fresh. I realize that most of the former Rainbow members probably don't have very nice things to say about me, but that's their option. I can't worry about that. I tend to have a love/hate relationship with just about everything — whether it's my wife, my guitar or my band.

HP: It took Rainbow quite a while to gain an audience in America. How has the band's success over the last few years affected you?

RB: I've tasted success before with Deep Purple, so headlining shows and hearing some cheers from the crowd was nothing new. Of course, after struggling with the band for a

number of years, our success has been most rewarding. I remember saying a few years back that selling records really isn't that important, that artistic credibility is the only important criterion for music. I realize now that a statement like that can be made only by someone who isn't selling many records. Now that we are, I'm quite happy to revise my statement — yes, selling records is very important.

HP: Quite obviously, you are considered one of the premier guitarists in rock. How do you view your own talents?

RB: I've always been surprised by the reaction my playing receives. I'm not saying I'm not a good guitarist, but I've never viewed my skills as exceptional. Rock and roll is a limited medium at times, so I often find myself being cheered for playing a very simplistic chord progression. That's something I find a little difficult to understand.

HP: When did you first start playing guitar?

RB: My father bought me a guitar when I was about 10 or 11. I got into it right away. I was lucky, because one of my neighbors was Big Jim Sullivan, a great session guitarist who toured with people like Tom Jones. He taught me a lot of fundamentals. Then I started listening to records and trying to copy everything I heard. One of my biggest influences during that period was Hank Marvin, who played in Cliff Richards' band, the Shadows. Another person I listened to was Les Paul. I really wanted one of his guitars for a long time.

HP: It's ironic that you wanted a Les Paul model guitar for so long, because you only play Fender Stratocasters today.

RB: There's a reason for that. The Les Paul guitar became fashionable in rock circles a few years later — I refuse to play one today on that principle alone. Everyone sounds alike when they play a Les Paul. It's virtually impossible to carve an identity for yourself with that guitar. It's a little too easy to play, so you tend to get sloppy. The Strat is a much more difficult instrument to play, but once you've mastered it, you can easily create your own sound. I need a lot of personality in my playing — that's why I won't even touch my Gibsons today.

HP: You've often been called a musician unto himself. Are there any other rock guitarists you admire?

RB: Not really. Most rock musicians are limited in their playing abilities. Perhaps the only guitarist worth listening to is Jeff Beck — he's always pushing himself and challenging his audience. I admire that quality. He never wants to play it safe. I've seen him on nights when his amps weren't

working that well, and he wasn't into playing, and he was horrid; but there were other times when everything was going right and he was just incredible. That's part of the fun with Beck — you never know what you're going to get. I like to take chances too, but my performances are more even.

HP: It seems that you never play the same solo the same way twice on stage. Is this a conscious decision on your part?

RB: Not really. I'd love to be able to work out a satisfactory solo and stick with it, but I have a horrible technical memory. I literally cannot remember what I play from night to night. The only solo that I ever remembered was the one on *Smoke On The Water* with Purple. I don't know why that one stuck in my memory. Actually, not knowing what I'm going to play

"I like to keep everyone a little off guard — it makes life much more interesting."

places a great deal of pressure on me — but I enjoy it. The people I feel a little sorry for are the members of the band. They don't know if I'm going to play a 30-second solo or one that lasts for 30 minutes. They just have to stay alert.

HP: Roger Glover, who's served as your producer as well as your bass player for a number of years, says that one of his major missions in life is to

get you to play in the studio as well as you do on stage. Why can't you play as well on albums as you do in concert?

RB: I'm a little embarrassed to admit this, but even after all the years I tend to freeze when that little red light goes on in the recording studio. I start thinking too much. On stage I tend to let my talent take over, but when we're recording I become rather analytical, and start planning my moves too carefully. Roger keeps telling me to just relax and play, but I'm too set in my ways. I've improved a bit on the last few Rainbow albums in terms of being relaxed, but I can't say for sure if the results have been improved.

HP: One last question. We keep hearing from a variety of sources that there's a Deep Purple reunion in the works. How does that project stand at the moment?

RB: Well, it doesn't look as promising as it did a few months back. Obviously, one of the problems is getting the personnel free from other commitments. The only Purple lineup that I'm interested in working with is the one that includes Roger Glover, Ian Paice, Jon Lord and Ian Gillan. Back in the beginning of the year, the possibilities for pulling it off seemed rather good. Gillan's band had broken up, and Paice hadn't joined Gary Moore's band yet. Gillan even came over and stayed with Roger and me for a few days to discuss the chances of the reunion. But then some problems came up, and Gillan joined Black Sabbath, so the chances of the reunion coming off in the near future seem rather bleak. □



A pensive Ritchie: "Most rock musicians are very limited in their playing abilities."

HIT PARADER



Joan Jett admits that success has its benefits. "Now I can subscribe to **HIT PARADER** every month instead of having to run down to the newsstand," she said. We asked Joan what her favorite **HIT PARADER** feature was and she could only smile as she said, "I love 'em all! The photos are great and the articles are the best around. **HIT PARADER** really gives me insight into what's happening in rock and roll."

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LET'S GET IT UP

(As recorded by AC/DC)

MALCOLM YOUNG
ANGUS YOUNG
BRIAN JOHNSON

Loose lips
Sink ships
So come aboard
For a pleasure trip
It's high tide
So let's ride
The moon is risin'
And so am I.

I'm gonna get it up
Never gonna let it up
Cruisin' on the seven seas
A pirate of my lovin' needs
I'll never go down
Never go down.

So let's get it up
Let's get it up
Get right up yeah
Let's get it up
Right to the top
Let's get it up
Right now.

Loose wires cause fires
Gettin' tangled in my desires

So screw 'em up and plug 'em in
Then switch it on and start all over
again.

I'm gonna get it up
Never gonna let it up no
Tickin' like a time bomb ooh yeah
Blowin' out the fuse box
I'll never go down
Never go down.

So let's get it up
Let's get it up
Get it up oh oh
Let's get it up
Right to the top
Let's get it up
Right now.

Oh let's get it up
Come on
Let's get it up hey
Get, get it
Let's get it up
Switchin' it on
Start it up
Let's get it up.

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FOOL IN THE RAIN

(As recorded by Led Zeppelin)

JOHN PAUL JONES
JIMMY PAGE
ROBERT PLANT

Well there's a light in your eye that
keeps shining
Like a star that can't wait for the
night
I hate to think I've been blinded baby
Why can't I see you tonight
And the warmth of your smile starts
a-burning
And the thrill of your touch gives me
fright
And I'm shaking so much with a
yearning
Why don't you show up and make it

alright?

If you promised your love so
completely
And you said you would always be
true

You swore that you never would
leave me

Whatever happened to you
I thought it was only in movies
As you wish, so your dreams'll come
true

It ain't the first time, believe me
I'm standing here feeling blue.

I'll stand in the rain on the corner
Watch the people go shuffling
downtown

Another ten minutes no longer
And then I'm turning around
The clock on the wall's moving
slower

My heart it sinks to the ground
And the storm that I thought would
blow over
Clouds the light of the love that I
found.

Now my body is starting to quiver
And the palms of my hand's getting
wet

I've got no reason to doubt you baby
It's all a terrible mess
And I'll run in the rain till I'm
breathless

When I'm breathless I'll run till I drop
Cos thoughts of a fool's kind'a
careless
Just a fool waiting on the wrong
block.

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NO ONE LIKE YOU

(As recorded by Scorplons)

RUDOLF SCHENKER
KLAUS MEINE

Girl it's been a long time that we've
been apart
Much too long for a man who needs
love
I miss you since I've been away
Babe it wasn't easy to leave you
alone
It's getting harder each time that I go
If I had the choice
I would stay.

There's no one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you.

No one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you.

Girl there are really no words strong
enough
To describe all my longing for love
I don't want my feelings restrained
Ooh babe I just need you like never
before
Just imagine you'd come through

this door
You'd take all my sorrow away.

There's no one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you.

No one like you
I can't wait for the nights with you
I imagine the things we'll do
I just wanna be loved by you.
(Repeat)

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PHOTOGRAPH

(As recorded by Def Leppard)

CLARK
WILLIS
SAVAGE
ELLIOTT
LANGE

I'm outa luck
Outa love
Gotta photograph
Picture of
Passion killer
You're too much
You're the only one
I wanna touch
I see your face every time I dream
On every page every magazine
So wild and free
So far from me
You're all I want
My fantasy yeah.

Oh look what you've done to this
rock 'n' roll clown
Oh look what you've done
Photograph
I don't want your photograph
I don't need your photograph
All I've got is a photograph
It's not enough.

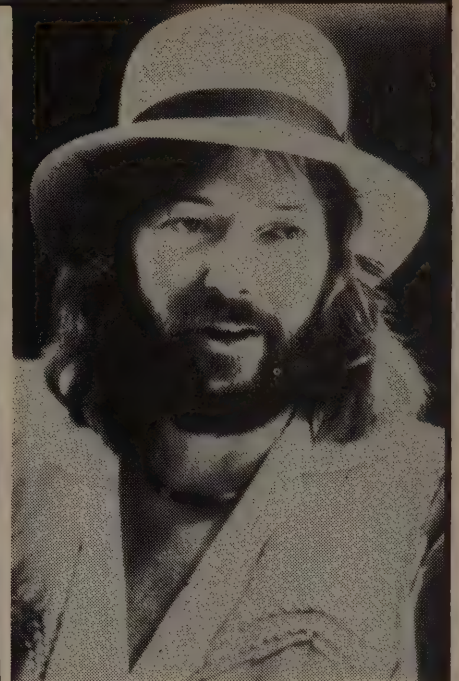
I'd be your lover
If you were there
Put your hurt on me

If you dare
Such a woman
You got style
You make every man
Feel like a child oh
You got some kinda hold on me
You're all wrapped up in mystery
So wild and free
So far from me
You're all I want
My fantasy.

Oh look what you've done to this
rock 'n' roll clown
Oh look what you've done
I gotta have you
Photograph
I don't want your photograph
I don't need your photograph
All I've got is a photograph
You've gone straight to my head.

Oh look what you've done to this
rock 'n' roll clown
Oh look what you've done
I gotta have you
Photograph
I don't want your photograph
I don't need your photograph
All I've got is a photograph
I wanna touch you
Photograph
Photograph.

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LAY DOWN SALLY

(As recorded by Eric Clapton)

ERIC CLAPTON
MARCY LEVY
GEORGE TERRY

There is nothing that is wrong
In wanting you to stay here with me
I know you've got somewhere to go
But won't you make yourself at
home
And stay with me
And don't you ever leave.

Lay down Sally
And rest you in my arms
Don't you think you want someone
to talk to
Lay down Sally
No need to leave so soon
I've been trying all night long just to
talk to you.

The sun ain't nearly on the rise
And we still got the moon and stars
above
Underneath the velvet skies, love is
all that matters
Won't you stay with me
And don't you ever leave.

I long to see the morning light
Colouring your face so dreamily
So don't you go and say goodbye
You can lay your worries down
And stay with me
Don't you ever leave.

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I LOVE IT LOUD

(As recorded by Kiss)

GENE SIMMONS
VINCENT CUSANO

Hey, hey
Hey, hey
Stand up
You don't have to be afraid
Get down
Love is like a hurricane
Street boy
No I never could be tamed
Better believe it
Guilty 'til I'm proven innocent
Whiplash heavy metal accident
Rock on
I wanna be president.
'Cause I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
No I want no compromise.

Turn it up
Hungry for the medicine
Two fisted to the very end
No more treated like aliens
We're not gonna take it
No lies no more alibis
Turn it up
Got me hypnotized
Rock on
Won't be tranquilized.
'Cause I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
I love it
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
Hey, hey
Hey, hey.

Headline jungle is the one rule
Front page roar of the nation cool

Turn it up
This is my attitude
Take it or leave it.
Loud
I wanna hear it loud
Right between the eyes
Loud
I wanna hear it loud
I don't want no compromise
I love it
Loud
I wanna hear it loud.
(Repeat)

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PETE BROWN**

In a white room with black curtains
near the station
Black roof country, no gold
pavements tired starlings
Silver horses burn down moonbeams
in your dark eyes
Dawn light smiles on you leaving my
contentment.

I'll wait in this place
Where the sun never shines
Wait in this place
Where the shadows run from
themselves.

You said no strings could secure
you at the station
That fun ticket, restless diesels,
goodbye window
I walked in to such a sad time at the
station
As I walked out felt my own need just
beginning.

I'll wait in the queue
When the trains go on by
Die with you where the shadows run
from themselves.

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WHO'S CRYING NOW

(As recorded by Journey)

**STEVE PERRY
JONATHAN CAIN**

It's been a mystery, and still they try
to see
Why somethin' good can hurt so bad
Caught on a one-way street, the
taste of bittersweet
Love will survive somehow, some
way.

One love feeds the fire
One heart burns desire
I wonder, who's cryin' now
Two hearts born to run
Who'll be the lonely one
I wonder, who's cryin' now.

So many stormy nights, so many
wrong or rights
Neither could change their
headstrong ways
And in a lover's rage, they tore
another page
The fightin' is worth the love they
save.

(Repeat chorus)

Only so many tears you can cry
'Til the heartache is over
And now you can say your love
Will never die.

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A WORLD OF FANTASY

(As recorded by Triumph)

RIK EMMETT
MIKE LEVINE
GIL MOORE
TAM PATRICK

I was out on my own
In a great big world
Thought I'd seen it all
Then along comes a woman, a
fantasy
And I took the fall.

I was chasing a dream
I was fancy free
I was so naive
You were all wrapped up in a
mystery
You looked good to me.

And I needed love
I wanted it desperately
But oh real love
You never came to me.

I was lost in your world of fantasy
yeah, yeah
I was caught, caught in your game of
make-believe yeah, yeah
I was lost, lost in your world of
fantasy.

Lost in your world of fantasy
Look what you've done to me
Look what you've done to me
Lost in your world of fantasy
Look what you've done to me.

You were drawin' me in
To your spider's web
With your hungry eyes
I was under your power
I was under your spell
I was hypnotized
And oh sweet love
You wore such a strange disguise
So neat love
The way I fell for your lies.

I was lost in your world of fantasy
yeah, yeah
I was caught, caught in your game of
make-believe yeah, yeah
I was lost, lost in your world of
fantasy.

Lost in a world of fantasy
Look what it's gone and done to me
All the times you lied
And all the tears I cried
I'm never gonna be the same again.

Lost in your world of fantasy
Look what you've done to me
Look what you've done to me
Lost in your world of fantasy
Look what you've done to me
Look what you've done to me.

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KEEP ON LOVING YOU

(As recorded by REO Speedwagon)

KEVIN CRONIN

You should have seen by the look in
my eyes baby
There was somethin' missin'
You should have known by the tone
of my voice
Maybe but you didn't listen
You played dead but you never bled
Instead you laid still in the grass
All coiled up and hiss'n
And tho' I know all about those men
Still I don't remember
'Cause it was us baby way before
then
And we're still together
And I meant every word I said
When I said that I love you
I meant that I love you forever.

And I'm gonna keep on loving you
'Cause it's the only thing I wanna do
I don't wanna sleep
I just wanna keep on loving you.

And I meant every word I said
When I said that I love you
I meant that I love you forever.

And I'm gonna keep on loving you
'Cause it's the only thing I wanna do
I don't wanna sleep
I just wanna keep on loving you.

Baby I'm gonna keep on loving you
'Cause it's the only thing I wanna do
I don't wanna sleep
I just wanna keep on loving you.

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Paul Stanley, Ace Frehley & Vinnie Vincent

*The Men Behind A Decade
Of Metal Mayhem.*

by Michele Harper

As Kiss enters their second decade as one of the heaviest and most successful bands in the world, *Hlt Parader* pays tribute to the guitarists who have helped make rock and roll history; Ace Frehley, Paul Stanley and the band's newest member, Vinnie "Wiz" Vincent.

Gracing the facade of the most renowned performance arena in the world — Madison Square Garden — is a large poster of Kiss' original and most controversial lead guitarist, Ace Frehley. Predominantly displayed among other great artists and sports heroes that have made the Garden's history, the poster stands as a tribute to the rock legends that have played on its stage.

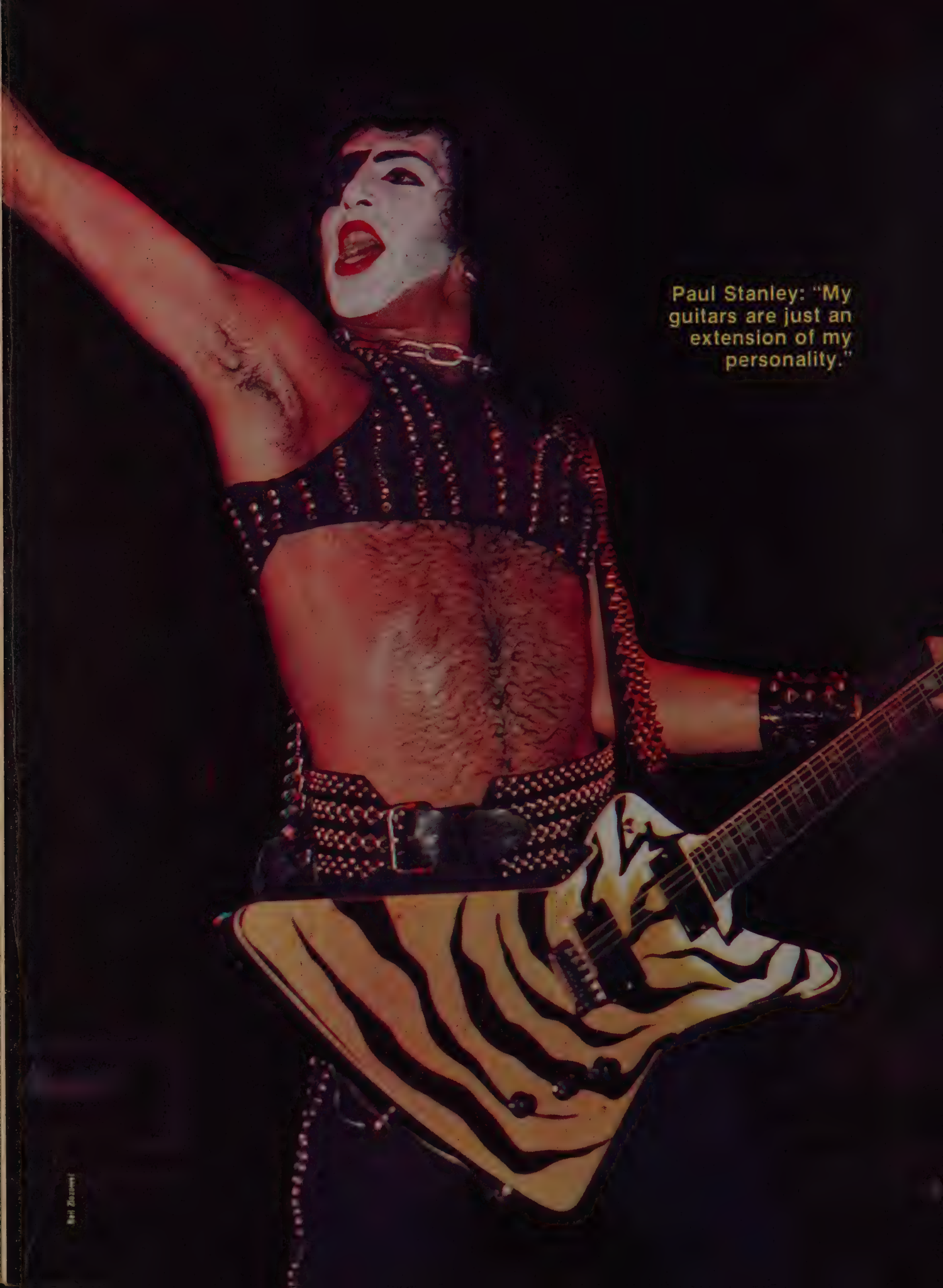
Ace's head is thrown back in perfect rock posture as he plays his Les Paul that has just burst into flames. This photo epitomizes Kiss at their best; and Ace's contribution as the "space" creature whose soaring guitar leads cut like a knife, became a trademark for a band whose story is one of the legends of rock history.

But, that was a different time, — a time of magic, the height of theater rock, a form where Kiss



Vinnie Vincent: "I had some crazy, mixed-up feelings about taking Ace's place."

Jeffrey Mayer



Paul Stanley: "My guitars are just an extension of my personality."

was unconquerable, when the thought of Ace Frehley not touring with the band seemed as remote as a snowball's chance in hell. Yes, those were different times. To steal a quote from another rock legend, "Where have all the good times gone?"

The past year has been one of reflection and rest for Ace. Due to an injury suffered in a car accident, he took a break from Kiss' hectic touring and recording schedule, and began a number of other musical projects. That, however, doesn't mean that Ace is still not somewhat involved with Kiss. He is still a member, as is Peter Criss, who left the band several years ago to pursue a solo career. In fact, the Kiss organization runs very much like a big corporation. The original members still retain an interest, even if they no longer don their stage make-up. You might say they are like stockholders in one of the last remaining footholds of rock, amid an industry in which stardom is as fleeting as the old adage suggests — here today, gone tomorrow!

The sprawling green lawns of the Connecticut countryside manor where Ace resides with his wife Jeanette and daughter Monique, is a startling contrast to the high-powered atmosphere of a backstage dressing room, or bustling night club; but it is in this domain that he now creates his music, and it is also where he feels most relaxed to talk about those elusive "good times."

"Kiss is an institution and subconsciously I will always be a part of it, even when I write now. I'm more confident as a guitar player and singer than I have ever been in my life. We were always on such a hectic touring schedule, we would just whip out the records and not spend a lot of time in the studio, which I do a lot of now," Ace reveals in the completely computerized, state-of-the-art recording studio he built underneath his home.

Ace is considered a pioneer of the heavy metal guitar form. He prides himself on being one of the original guitarists to bring metal to prominence. He reflects on his career: "When the *Alive I* album hit there was so much going on in my life, and the record shows that my creativity level was down. My solo album brought me out of my shell, and now the possibilities are endless. I'm never satisfied with what I do. I always strive for another level."

Ace may have stepped out of the limelight of the Kiss stage for now, but his commitment to rock and roll will always be remembered and his style will always be imitated. The odds are that this break from the band will only lead him to new endeavors of guitar artistry as a soloist, or perhaps as a member of Kiss again. As he said, the possibilities are endless.

Ace Frehley is a tough act to follow, as Kiss' new lead guitarist, Vinnie "Wiz" Vincent, will attest. "I had such crazy mixed-up feelings about taking Ace's place on stage, but I was meant for this band," he remarks, having just returned from a grueling U.S. tour — his first with Kiss, or with any other band for that matter.

The strain of the road is evident as Vinnie rubs his tired eyes, but he is exhilarated from the experience. "I'm starting to come out of my shell now," he jokes, recovering from a bad case of jet lag. "I'd been so busy with the shows that it hadn't really hit me that I'm a rock star; but this past weekend it started to set in, you know, coming home from the tour seeing friends and family."

When it became apparent that Ace was not

going to tour, Kiss frantically searched for a replacement, holding auditions in New York and Los Angeles. Oddly enough, Vinnie won the coveted position without even auditioning!

Gene Simmons had met Vinnie several years ago and the two exchanged phone numbers.

As the concept for *Creatures Of The Night* began to gel, Paul and Gene agreed that it might be interesting to collaborate with other writers, to get the creative juices flowing and expand on their ideas a step further. And that's where Vinnie came in. He co-authored two cuts on the album, including the powerful single, *I Love It Loud*. Shortly thereafter, when the search for the right guitarist looked bleak, Gene phoned Vinnie with the proposition of replacing Ace.

"It was incredible," says Vinnie. "I had been hounding them for months, saying I should play in the band. They kept rejecting it, so I stopped. Then one day I was taking a bath and the phone rang — I always keep the phone near the

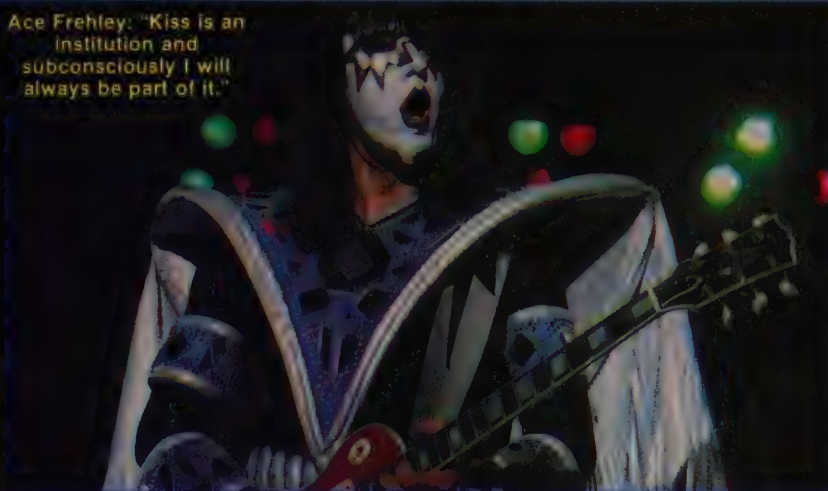
famous actresses. It's a role that he is very comfortable with — the spotlight.

Where Gene Simmons leaves off, appealing to the dark side of rock's sensibilities, Paul picks up with a lighter, more romantic touch to add the sensual spark that makes Kiss soar. They are a study in contrasts, yet they complement each other so well, it is impossible to imagine Kiss without them.

Co-founder Paul sings most of the lead vocals, writes a major portion of the material and plays rhythm guitar. He attributes most of his influences to groups like the Beatles, the Stones and more obscure British bands like the Move. In that respect, he and Ace are very much alike. More recently, Paul has been sharing some of the lead work, trading licks with Ace, and now Vinnie Vincent.

A flamboyant performer — his on-stage acrobatics provide much of the excitement — he is well-known for his assortment of flashy guitars

Ace Frehley: "Kiss is an institution and subconsciously I will always be part of it."



bathtub — and Gene hit me with it. Well, I was so surprised, I had to hang up, think about it and call him back. I didn't wait too long; I called back in two minutes and said yes."

A little over a year ago, Vinnie was still dreaming of rock glory, and now it has become a reality. His performances have received favorable acclaim from critics, and the fans accepted him with great enthusiasm.

"It is great being in Kiss, because this is everything I always wanted in a band. I remember seeing them years ago, and thinking they really have it together. I know this sounds strange, but I had a premonition that something like this might happen — aside from the fact that when I was in the close situation of writing with Paul and Gene I really pursued it. I thought they would get tired of my nagging, but it finally struck them as the right thing too."

No novice to rock and roll, Vinnie has been pursuing a musical career for the past 10 years, playing and recording for local bands in the New York area. His fine collection of vintage guitars is one of his passions, but he plays custom-made guitars specifically made for this tour.

"You might call us the Mister Rogers of rock," Paul Stanley unabashedly commented in response to a joke made about the age of some of the groupies that line up backstage at a Kiss concert.

Paul has always been linked with the role of sex symbol in Kiss. Even in his personal life, he has been seen socially with top cover girls and

which are all custom-made and highly unusual. "They're just extensions of my personality," Paul says, "part of the Kiss show." Guitars are something of an obsession with him — as is Kiss.

Paul has always taken advantage of the limelight. When he is in the public eye, it's his opportunity to take off, although he claims not to be concerned with criticism from the press. Recently, he said, "It's so strange that people ask us questions that they would never ask another band. That makes us unique. The last thing I would ever want us to do is have our career or lives dictated by the press. We don't live or die according to what they print; it's our fans that count. If this record doesn't sell as well as the other, so what? We'll go on tour and record another album. The future of Kiss lies not in the sale of our latest record, it lies in our interest to go on."

When rumors were circulating as to the future of Kiss, due to a three-year hiatus from the road, Paul had many offers to do movies and television — a prospect that he admits was tempting. His reaction, however, was this: "I had a lot of offers to do other things, but I want to do what I do best, and that is to be in Kiss. We've never lost our power, and we don't intend to. Gene and I started this together and it's an intensely personal thing with us. We've been doing this 10 years down the line now, and I don't know many bands that have stayed together for that long. We're special." □

Jimmy Page out of hiding

**Former Zeppelin Great Reveals
His Future Plans.**

by Annette Colica

Led Zeppelin, one of the most innovative rock bands in music history, is surrounded by an enigma; his name is Jimmy Page. The chief songwriter and guiding force for the legendary group, Page fostered an image of magic and mystery through his interest in the occult and his knack for avoiding the press. "I live the life I feel comfortable with," he said. "I have an image — but I don't know how true it is. I prefer to live a quiet life, I'm a very private person."

According to an ex-Swan Song Records exec, who during the course of a two-month mid-70's tour, hung out with Page many times, observed that usually Page would get up only two hours before showtime to prepare himself both physically and mentally. Afterward, while the others cavorted around town, he would quietly return to his room, almost always alone.

On stage, however, it was a totally different story. Page's stage presence was, and is, his "alter ego." Easily the most flamboyantly dressed of Zeppelin's members, Jimmy was very conscious of his stage costumes. His clothes were made out of satin and splashed with embroidered flowers and dragons. He always claimed to have stage fright, but you'd never know it by the way he prowled across the boards.

"The worst part is the period of waiting before we go on," he said. "I always get very edgy, not knowing what to do with myself. It's the build-up where you reach a point almost like self-hypnosis. There's a climax at the end of the show and the audience goes away, but you're still buzzing and you don't really come down. That's when you get the restlessness and insomnia, but it doesn't bother you too much if there's a creative stream coming through. Maybe it's necessary to that creative stream."

Off stage, Page seemed to switch over to the basic Clark Kent image; those who know him call him very nice, mild-mannered, easy to get along with, very laid-back, low key and extremely intelligent. So much

for the image of an evil-minded occultist who's brought so much bad luck down on Led Zeppelin and its members...

"You can't sum up nine years of total commitment in one day," he philosophized in 1977. "I always take a chance; I just can't play it safe. Dancing on the edge of a precipice — you've gotta live like that. Better to live one day as a lion than a thousand years as a lamb."

Touring has always presented a problem for Page. (In fact, glandular fever sidelined him in the early '60s while touring with Neil Christian and the Crusaders.) By 1975 he was trying just about anything to make life on the road more bearable.

"On tour I get some Afghani hangings, so that my hotel rooms look like a mosque. And you get lots of carpets and lay them on top of each other, have everything candlelit. Immediately, it looks as if you're walking into something inviting — as opposed to something which is obviously temporary. My home is like that, you know, and I'd like to bring my home on tour — but since I can't, I have to try this."

While Page has been keeping a low

profile over the last few years, there are many signs that he's now beginning to lift the veil of secrecy that has shrouded his movements since the death of John Bonham and the demise of Zeppelin. "I'm trying to put together a new band," he related. "It's not going to be a conventional rock band by any means. People who are expecting a new Led Zeppelin are going to be somewhat disappointed, but the music I hope to create will be very exciting."

Supposedly Page has gathered together groups of musicians from throughout the world, having them perform on particular songs or projects. Jimmy admits to a strong fascination with African rhythms, and he has been doing work with a number of native African musicians. "I'm not at liberty to say exactly what's been going on," he said. "That's because I'm not sure where any of my projects are going. I don't want to discuss one aspect of a project, then feel obligated to have it on record. I can't work that way."

One project that Page will discuss is his desire to once again go on the road. Spurred on by the recent road success of former Zeppelin partner Robert Plant, Page admits to being "extremely anxious" about getting back on the tour trail. "I'll never stop playing," he said. "I'm a musician, it's my life. The problem I have at the moment is assembling a band to tour with, as well as deciding what I can play on stage. I won't play any of the Zeppelin material, so my choice of songs would be rather limited. I have a wonderful studio (Sol Studios in England), and I'm looking forward to putting some of my ideas down on tape. Once that is done, I can begin thinking about getting together a touring band. I feel confident that it will happen in the near future."

If, for some reason, Page were to decide never to pick up a guitar again, however, his position in the rock pantheon would be secure. His work with Zeppelin, in addition to his production brilliance, and his influence on an entire generation of young guitarists, is enough to ensure his enshrinement in the heavy metal hall of fame. Yet, Jimmy Page is not one to languish in the light of past accomplishments. He prefers to look at the challenges that still lie ahead.

"I'm honored by what people say about my contributions to music, and the contributions that Zeppelin made. But I've never been one to sit at home and read my press. That would take time that is needed for new ideas and new projects. Of course I welcome the praise of my peers and the fans, but I survived quite nicely when the press gave us a hard time as well. There will be time to examine the past. For now the future appears far too exciting for that." □

Jimmy Page: "There
will be time to
examine the past.
Right now the future
appears far too
exciting for that."



K.K. Downing and Glenn Tipton a perfect team

Priest's Power Packed Duo Tell All In An Exclusive Interview.

by Toby Goldstein

It would be hard to imagine Judas Priest's co-lead guitarists, blond K.K. (Ken) Downing and his dark-haired counterpart, Glenn Tipton, confronted with a more awe-inspiring situation. Having just returned from three months of very well-deserved holidays in parts unknown, the guys were being expected to sound absolutely brilliant in front of some 300,000 fans at the recent US Festival. But there's not a trace of nerves to be spotted on either chap, both dressed to kill in dramatic tight-fitting stage clothes of red and black. After more than a decade of

sharing the spotlight in Judas Priest, K.K. and Glenn are confident — as musicians, as performers, as friends. They've both been widely acclaimed in polls around the world as expert axe-men, and along the way, learned how to share the limelight so that any competition will remain good-natured.

As we all sat around in my hotel room, just a quick helicopter ride away from the Festival's heat-soaked, dusty grounds, Downing and Tipton quickly shook the sleep from their eyes — it was only 1 p.m., after all — and obligingly talk about what makes Priest's guitar sounds so special. I learned a lesson that day, too: that playing guitar is more than the fancy riffs, chunky rhythms, shimmering high notes and thundering volume. For Judas Priest's two experts, it's a way of life.

Hit Parader: What were the first instruments you had?

K.K. Downing: When I was about 16, I had an old acoustic thing that I bought for a tenner. After about a year, I bought an electric. I used a Rickenbacker when I first started — the Gibsons were too expensive.

Glenn Tipton: I had a plastic banjo when I was six...

K.K.: He remembers that banjo!

HP: And what's your equipment setup nowadays?

K.K.: Marshall amps, custom pedalboards — which would take a long time to explain — and basically Fenders and Gibsons. For instance, from a technical point of view, I'm using one particular pedal now always in the "off" position because if I take it out of the circuit it affects my sound. It's really critical — nobody would probably know except myself. You can go over the top at times.

HP: Were there any guitarists whom you especially admired or were influenced by?

Glenn: In the early days, people like Leslie West.

K.K.: Clapton, Paul Kossoff, lots of players. So many bands. Of course, Hendrix was a big thing because he

changed so much. You got the feeling of, "Look at what I can do and make money at it."

Glenn: And on stage he just used a Crybaby, Vox Wah pedal, a Fuzzface and distortion...

HP: When you decided to join bands, were your families absolutely horrified?

K.K.: Mine was. I got the boot! They wanted me in college, I think, but I wouldn't have that.

Glenn: You know, musicians in America get a lot more respect. Parents over here — if a kid gets into a rock and roll band — treat it as a bit of a joke, an affectionate joke, and they usually tend to help them. In England, it's not like that. You're considered a dropout.

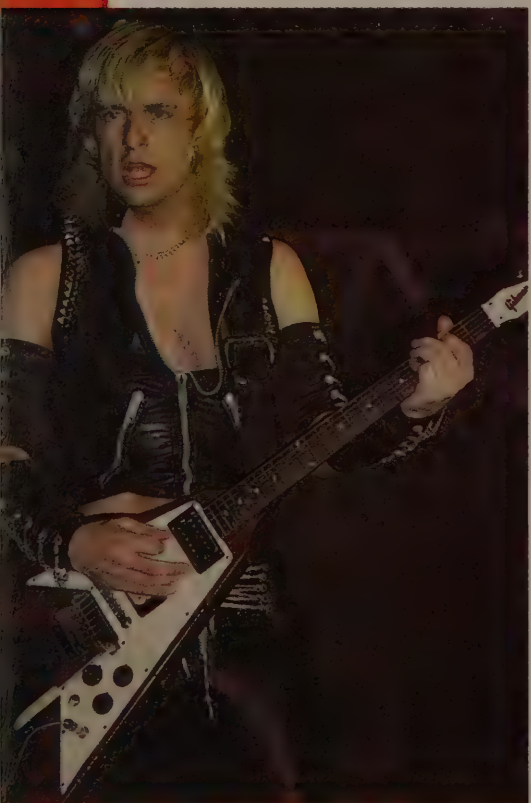
K.K.: Dirty. It's a difficult situation, because I was just 17 when I left home. I could say they were wrong, because what were the chances: I knew five or six chords! You had the long hair and the flared jeans (at that time) and that's all you've got — that and a prayer. It was difficult to get mad at them, but it makes you want to prove they're wrong.

Glenn: I get along very well with them now, but I didn't then. Until you attain a certain amount of success when they start to see that you've arrived.


HP: K.K., as Judas Priest's original lead guitarist, what motivated the band to expand to two guitars?

K.K.: We did run for a time in amateur stages where it was just me. It seemed to be the format at the time; bands like Led Zeppelin and Black Sabbath had a singer, guitarist, bass and drums. At the time there was a band, Wishbone Ash, who were totally different to what we wanted to do, but they showed it was possible to do some good things with two guitarists. And that's what we wanted, in a heavier way.

Glenn: K.K. asked me to join. He thought it would be a good idea to formulate the band in that light. As it turned out, it worked really well. It was strange to change at first,



K.K. Downing: "Guitarists are usually over-sensitive and very fragile in appearance and in mind."

A high-contrast, low-key photograph of Glenn Tipton. He is wearing a black leather jacket with a prominent collar covered in silver studs. He is holding a black electric guitar, and his hands are visible on the fretboard and strings. The background is dark, with out-of-focus red and white lights in the upper left corner. The lighting is dramatic, highlighting his face and the texture of the jacket.

Glenn Tipton: "A solo should be quick, but it should say something."

K.K. on stage: "If you want to stretch out and do a bit of improvisation on stage it's difficult because of curfews and union rules."

instead of being one lead guitarist in the band, but we fell into it right away. I wouldn't have joined if I didn't think it was a good idea.

K.K.: Like Glenn says, we'd both been in four-piece rock bands. When we started rehearsals, with a guitar playing rhythm while you're playing lead and vice versa, it automatically sounded stronger. I knew Glenn from beforehand, and I knew his capabilities. I quite liked the idea. I wanted not the companionship, but the comradeship of another guitar player in the band. We certainly learned from each other along the way, because everybody's individual. Take guitarists, for example — they're often over-sensitive, usually very fragile in appearance and in mind! Then you take somebody like a drummer, and he's macho. The temperament's totally different. If somebody starts giving the guitarist a hard time, the drummer's gonna stand up and protect him, the bass player's gonna pretend he never saw anything and the singer'll already be in a cab home!

Glenn: That's exactly right. It stems from when you're a kid. There are leaders and there are followers.

K.K.: I thought for that reason, I'll just have another guitar player, somebody who thinks exactly like me. That makes a good working relationship. Guitarists are much more perfectionist-type people than other members. They strive for the absolute immaculate. Also, they're taken to be quite vain in a lot of ways. They're probably closer to

female artists than to males in a lot of respects — in their appearance and the way they project themselves. All the other band members are men! Guitar players have to be led about by the hand.

HP: But what happens if you both need attention?

K.K.: Fortunately, it's worked out pretty good for us. In guitar polls, it's been split pretty evenly. It'll be reversed from England to Japan or Germany, but we'll be up there and that's the main thing. The worst thing about being similar is — you know how girls are very meticulous with everything they own? (We look at my sloppy room and laugh...) I'm a very possessive person. I used to make sure my Christmas toys weren't broken, and they were always kept in the packets. It's the same with guitars and strings — everything's gotta be just right.

HP: How do you remain non-competitive on record?

K.K.: What we have done in the past is timed the actual amount of lead break that is available before we put the leads down, and divide it up. We did that on one album — but with some you don't have to — where everything's about the same length. We take turns now. Glenn doesn't put all his lead breaks down so that I can go in there and better them! Or vice versa. We'll do one each as we go along.

HP: What about live?

Glenn: It stems from the studio, doesn't it? We really don't have to work at it.

K.K.: Yeah, it's natural. When we

write songs, usually one of us will get the idea, so that person usually takes the lead on it. But that's not always so. On our 10 albums, we've each covered just about every aspect. We sit down and say, "I'll take that," but there're never any arguments.

HP: Are you ever tempted to do a 20-minute solo during a show?

Glenn: We used to do them, but those days are past. It was what kids wanted to hear at the time. But there are so many good guitarists around now that the whole thing got a bit boring. A solo should be quick but, in that amount of time, really say something. Otherwise it shouldn't be there.

K.K.: We are probably both capable of very delicately playing an acoustic guitar, or breaking the arm off a Stratocaster during a show, but now you've got curfews and union rules and everything's got to be pretty much smack on time. So if you want to do a little bit of improvisation, it's difficult.

Glenn: We do the odd bit of improvisation on stage. Everybody needs to get it out of their system.

But we've found that kids like to hear, more or less, the solos the way you put them on albums. I know I do; when I listen to bands, if they play things totally different, I'm disappointed, because soloing is part of the song.

K.K.: A lot of bands are criticized because they play just like the album, but if I have my eye on a guitarist, I'd like to see how he visually plays that solo which I know note for note in my head.

Glenn: If you're waiting for a solo to come in and it's different, you think, "It's not right!"

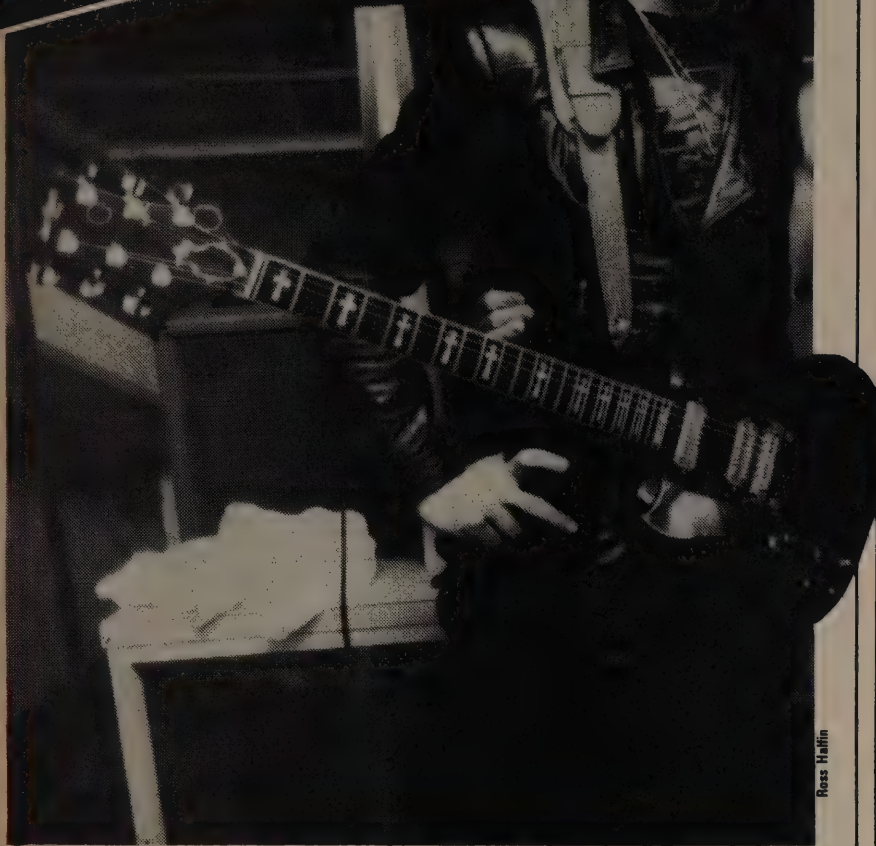
HP: But how do you feel about having to play that same song nine months out of the year? Isn't it boring?

Glenn: Boring's not the right word. It's the travel that gets you down, really, and the routine of every day — getting on the bus or flying, getting to the hotel, going to the gig, getting changed — but then you enjoy the concert.

K.K.: You walk on stage where there's 10,000 people, or 300,000 like today, and you can't be bored, no matter how many times you've played that song. You just want to do it better than you've ever done it before.

Our reminiscences are interrupted as K.K. and Glenn are summoned by the whining call of their helicopter. Naturally, Priest's show that afternoon was a 70-minute spectacle of unrelenting, clear-as-a-bell rock and roll. The solos were clean, controlled and as always, compelling. Somehow, I couldn't think of Judas Priest sounding any other way. □

TONY IOMMI



Tony Iommi: "If you keep playing long enough, the taste-makers will rediscover you."

born again

Sabbath's Riff Master Promises Big Things Ahead.

by Andy Secher

"When I was a kid, I never thought I'd be able to play the guitar," Black Sabbath's Tony Iommi said as he held up his right hand, showing where three of his fingertips had been cut off. "I had an accident when I was a child, and some of my fingers mangled," he stated with a sardonic smile. "Some doctors never thought I'd be able to use the hand again, let alone play guitar. I was determined, though.

Being left-handed presented a special problem, because my injured hand was the one I needed to finger the notes on the guitar

neck. It took me years to overcome that, but I guess I'm living proof that persistence pays off. That's why when people ask me, 'Why don't you retire?' I just tell 'em that it's taken too much effort to get here."

Tony Iommi has overcome many hurdles on the road to becoming one of the most respected and imitated heavy metal guitarists around. In addition to the injuries that threatened to derail his career even before it had begun, Iommi has continually felt the wrath of critics who have called his work with Sabbath simplistic and predictable. After nearly 15 years in

the rock and roll spotlight, however, Iommi has learned to take negative criticism with a shrug and a warm smile.

"What am I gonna do, punch them in the nose?" the tall, dark guitar maestro said. "Everybody's entitled to their opinion. I'm not out to convince everyone that I'm the greatest guitarist that ever lived, or that Sabbath's the best band — we're far beyond that. When you've been in a successful rock band for so long, you reach the point where you just say 'sod the critics.' We only want to please our fans. When they complain about our music, or about my guitar playing, that's when we'll listen."

Iommi's self-assured attitude has been reinforced by Sabbath's recent restructuring, which saw the hiring of vocalist Ian Gillan and the re-emergence of long-time Sabbath drummer Bill Ward. Iommi is ecstatic about Sabbath's "stronger than ever" lineup. "The chemistry we have in the band with Terry and I has made playing rock and roll more fun than it's been in years. Their enthusiasm has made me feel like a kid again.

"Ian's such a loon that he makes every day in the studio or on the road a wonderful experience," Tony added. "It's not like Ozzy who was a rather scary loon — Ian is just a little crazy. He's a barrel of laughs.

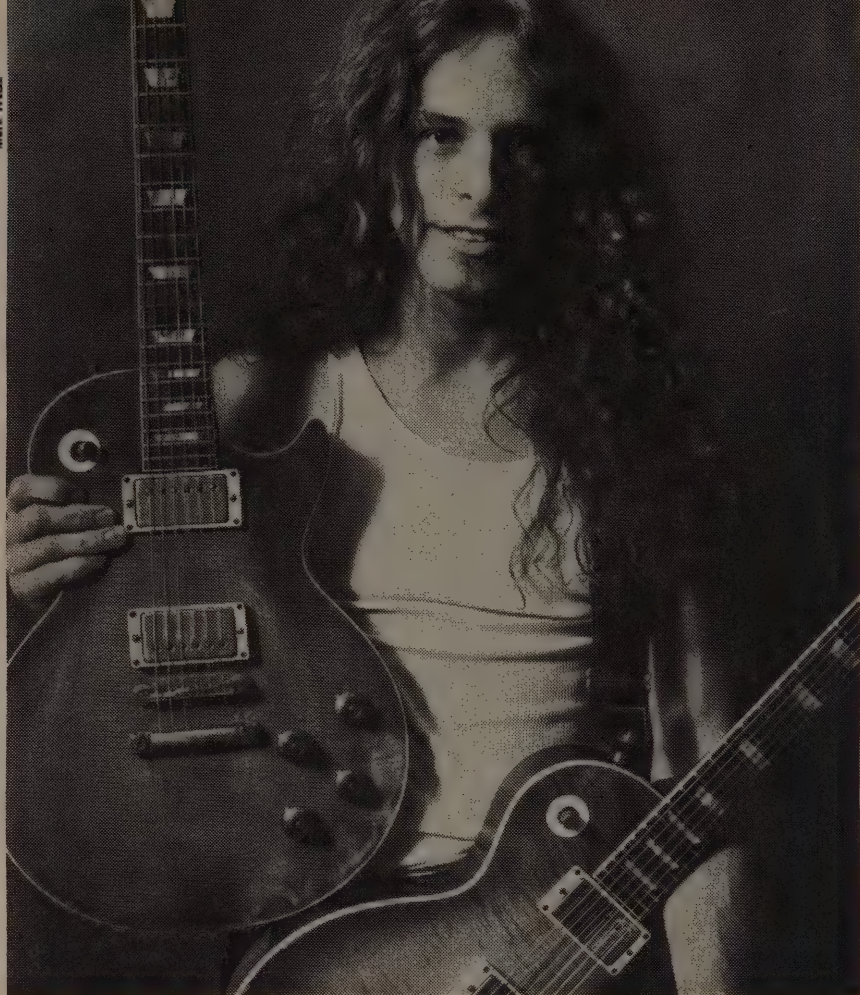
He still has one of the most incredible voices I've ever heard. I remember listening to Deep Purple on stage when Ian was with them and being floored by the power of his singing. He has the perfect heavy metal voice. You can never play too loud when Ian's singing."

With Sabbath currently on the road in America, Iommi feels that the band is in the midst of a commercial renaissance that will see them back at the top of the album-sales charts very soon. "I can feel the difference out there every night," he said. "The crowds are responding to us with more enthusiasm since Ozzy left. With our type of music, you have to have patience," he joked. "If you keep playing long enough, the taste-makers will rediscover you. Metal was out of style for a long while, but now it seems that there are more, good hard rock bands around than ever before. I have to believe that Sabbath was a major influence for most of them.

"The new blood we've brought into the band and the great response the fans have given us have really inspired us," he concluded. "With the way things are going at the moment, I wouldn't be surprised if we keep rocking for another 15 years. That would give our critics fits," he joked. "But then, that may make sticking around all the more fun." □

Ted Nugent

a wild
and
crazy guy



The Nuge and a few of his many guitars: "The clincher in good rock and roll songs is that the guitar sounds like it's in your eye."

Whether In A Loincloth Or Fatigues, The Nuge Remains His Own Man.

by Charley Crespo

"I've got a multi-pronged arrowhead situation with my guitar playing in that I'm a technical genius on the instrument," Ted Nugent boasted in his normally confident manner. "I can play my way beyond the content of typical rock and roll. Many times, I will have the desire to do so, to flex those muscles in what would traditionally be a rock and roll song. The solo on *My Love Is Like A Tlire Iron* is to date the finest technical guitar parts I've ever played in my life. I play some shit there that Andres Segovia practices on. It's not pretty or melodic, so it goes over people's heads and gets me into a little bit of trouble. My guitar playing on *Ebony* is just spectacular; I've had a couple of inquiries from doctors in the Orient who want to use that song to cure the blind."

The Motor City Madman has never been short of words. Fortunately, he backs his mouth with his motions — he's never been short of guitar licks either. The combination of both of these dizzying talents made Ted Nugent one of the hottest American attractions of the late 1970s, surpassed only by a couple of Super

Bowls and a World's Fair.

Ted Nugent was a star by age 10, when he did his first professional performance. He and his band, the Royal High boys, were a sensation (according to the Nuge) at the Polish Arts Festival at the Detroit State Fairgrounds. The group forged on, playing in and around Detroit and Windsor, Canada. Two years later,

Nugent's second band, the Lourds, "swept the Detroit scene" and ultimately opened a major concert at Cobo Hall for the Supremes and the Beau Brummels.

The 35-year-old guitar ace says the Lourds were ready to sign a record deal when his parents moved to Chicago, taking young Ted along against his wishes. Once in Chicago,

he formed the Amboy Dukes, and by the time he graduated high school two years later, the Dukes were big news on the Chicago rock and roll scene. The group went back to Detroit and recorded a self-titled debut album. Five years and five albums later, the group was renamed Ted Nugent and the Amboy Dukes. Three years after that, in 1975, we saw the first Ted Nugent album, appropriately entitled **Ted Nugent**, which contained staples like *Stranglehold*, *Stormtroopin'* and *Just What The Doctor Ordered*. **Cat Scratch Fever** two years later made the Nuge a modern-day phenomenon.

Once Nugent's music became known as the raunchiest noise in rock and roll, Ted, the articulate personality, became headline material. How could such a wild rocker profess to being a committed family man who doesn't smoke, drink or use drugs, and still refer to his lengthy concert tours as "beaver hunts"? His bow-and-arrow hunting expeditions and safaris became as notorious as his stage outfit, which consisted of knee-high leather boots, an animal-skin loincloth and nothing else. All the while, his devotion to play kick-ass rock and roll was utterly passionate.

"Everyone knows I like to take off in the fall to hunt, but what people don't know, is when I get out of the duck marsh at sunset, I find the local rock and roll club, go in and jam. I'll go to some little club in front of 90 people and blow their brains out. I do it all the time.

"See, I love to jam. When we're on the road, I'll find out from some of my buddies what's the hottest rock and roll club. When we're done with our third or fourth encore, we dry off and head for the rock and roll club, disarm the local band and rock our dicks off. That's the way to go, man.

"That's another main, *main* ingredient why my music still has so much spunk, because I play the monster venues and I also play these little clubs with only 90 people eye to eye. Of course, we start off with only a handful of people, but by the time we've done two or three songs, everyone's called everyone, and that's great."

In recent years, however, Nugent's album sales and concert attendance has dropped. It seems that rock fans aren't grooving on Ted's work past *Wango Tango*, *Great White Buffalo* or *Yank Me, Crank Me*. Bands like AC/DC, who'd opened tour dates for Nugent, began stealing his thunder. Nugent blames this on the artistic control he forfeited via a production contract.

"There was no compromise on songs like *Stranglehold*, *Cat Scratch Fever* and *Wang Dang Sweet Pootang*," he elaborated. "I pretty much hollered, screamed and wrestled, then demanded certain double and

triple guitar lines for thickness in attack. I wanted the snare drum to sound like a newborn baby's skull being crushed by a ball peen hammer, because that has a nice, crisp sound to it. I stood my ground. The name of the game is a battle between all instruments for the loudest position, and they all win. Fuck 'clean it up.' I want to intensify it. The clincher in good rock and roll songs is that the guitar sounds like it's in your eye.

"I know I lost ground, but you know, I'm afraid I cannot with a straight face utter the words 'only gold.' Do you know how many people, myself included, dream of having a gold fuckin' record?"

"I've had a couple of inquiries from doctors in the Orient who want to use my songs to cure the blind."

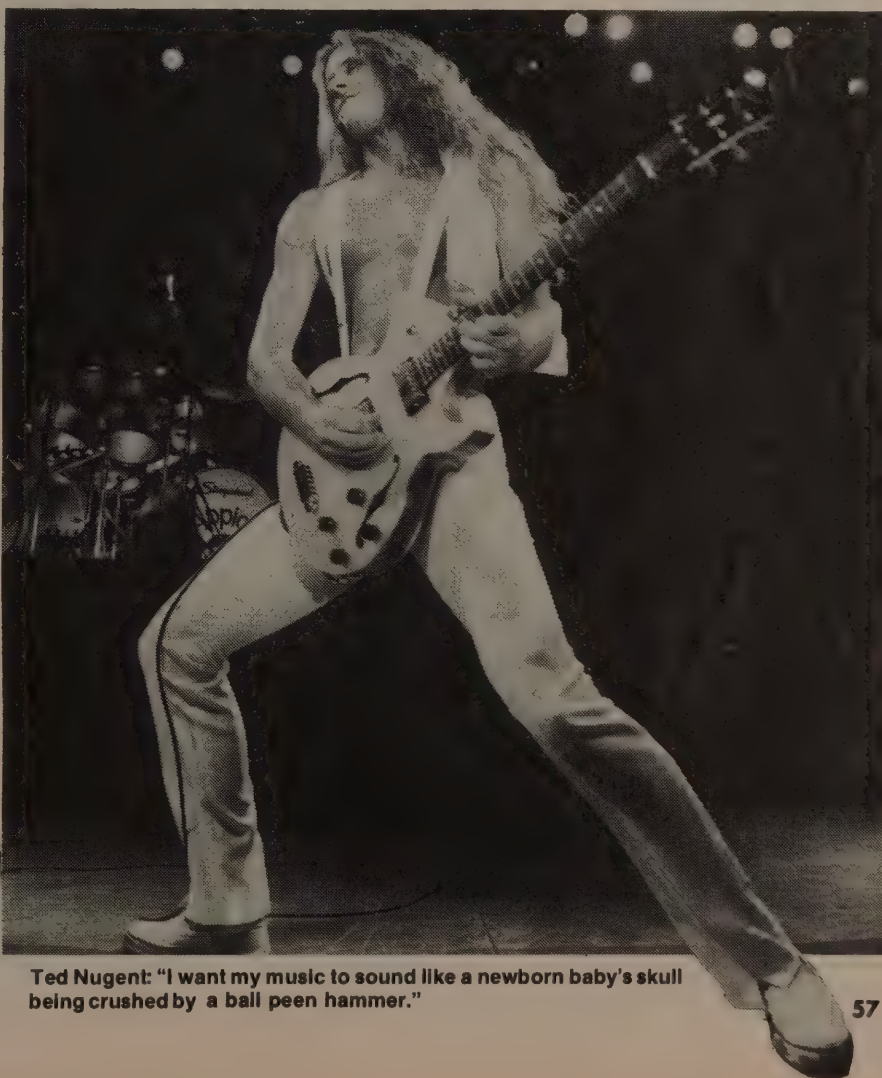
Ted has made few compromises; his music is still the most gregarious and raunchiest rock around. The only thing that has changed recently is the method of assault. After 17 years with a Birdland hollow-body guitar and exclusively Fender amps, he recently switched to a '57 Les Paul solid body

given to him by Billy Gibbons of ZZ Top, and he is plugging it through two stacks of Fender amps and two stacks of Marshall amps. Techno buffs have witnessed the fatter and brighter sound due to the combination of the Fender's metallic tingle and the Marshall's grunt-like thud. Ted is also exploring other combinations, and may market a custom-made six-string sometime soon.

Meanwhile, the guitar gonzo has found yet another passion in four-wheel drive races. He has competed in a dozen national races against veteran professionals as opposed to "celebrity races" and has come home with several trophies. The one option he has rejected is appearing on prime-time TV comedies.

"I've gotten a lot of offers to do bit roles in **The Dukes of Hazzard** and **Love Boat**, that kind of stuff, but after I'm done puking, I decline because if I'm going to get involved in an actual film or show, I'm going to want it to be my way or the highway, preferably both. The way they see a rock and roller is totally out of touch with the realities of rock and roll on the road. Besides, I'm too busy rocking and rolling right now. All my time is being used up doing things I'm already involved in to worry about breaking new ground that doesn't look prime."

Just stick to the guitars, Ted. □



Ted Nugent: "I want my music to sound like a newborn baby's skull being crushed by a ball peen hammer."

Michael N. Marks

RICK NIELSEN

one of a kind

"When I play guitar, I'm trying to create a feeling, a mood," he said as he adjusted his ever-present cap. "I just like having fun, and I want to convey that in our music. I play rock and roll because I enjoy it. If you can't have fun with what you're doing, you really shouldn't do it. We have a certain image in this band: we're crazy, we're teenage, we're loud, we're obnoxious — all the things that rock and roll is supposed to be. It's a medium of excess."

One of Nielsen's most excessive qualities is his almost-obsessive habit of collecting guitars. Currently, Rick's collection boasts over 150 instruments, ranging from "some customized Hamers to a pile of rare Explorers, Strats and Les Pauls." While some purists may scoff at the notion of owning so many guitars, Nielsen sees a need for each and every one of them.

"They all get played," he explained. "It's not like I have them locked away in some vault where they never get used. I tour with about 25 of them, and I'm constantly changing the ones I'm on the road with. I use at least 20 of them during each show. I admit that some of what I do on stage is done for effect — especially when I bring out my quintuple-necked Hamer. But I honestly believe that certain songs need a Les Paul sound, while others need a Strat with a vibrator bar."

"I enjoy collecting," he added. "At times I've had as many as 200 different guitars, but I'm not a hoarder. If I don't play a certain guitar, I'll trade it away. I've been down to as few as 100 guitars recently. It all depends on my mood. I also like to have the guys at Hamer make special guitars for me. I've got one with my picture on it, another one with the Beatles on the back, and a few that match my stage outfits. It's a lot of fun."

Rick's been playing guitar for 20 years now, having taken up the instrument in the early '60s following the inspiration of Roy Orbison, Duane Eddy and T-Bone Walker. Rick soon formed his first band, the Grim Reapers, that played "a kind of misguided pop-rock." He later was involved with such groups as Fuse (with future Trickster Tom Petersson) and the infamous Sick Man of Europe.

"Sick Man of Europe was really the forerunner of Cheap Trick," Nielsen explained. "But then, I guess everything you've done in your life is a forerunner of what you're doing today. I remember doing a version of Elvis' *Hound Dog* with Grim Reapers — actually it was my first appearance on record — that was as wild and crazy as some of the things I've done with Cheap Trick. Most of the time, though, I just want to puke when I hear my early work," he laughed. "Thank goodness nobody bought that stuff at the time — it's incredibly embarrassing." □

Rick Nielsen's work on *Next Position Please* continues his six string tradition.

Head Trickster Proves To Be A One Man Guitar Army.

by Hank Thompson

The image of the quintessential hard rock guitar hero is one of skin-tight pants, mounds of flowing hair and shirts open to the waist. Cheap Trick's Rick Nielsen hardly fits that vision. With his fondness for bow ties, baseball caps and button-down sweaters, this zany axe-slinger often seems like a musician who's been caught in some intergalactic space warp.

"My image is something that's just developed over the years," Nielsen explained as he sat in the living room of his plush home in Rockford, Illinois. "I wasn't always like this. There are still some album covers around that show me with long hair and jeans. Those were from bands I was

in before Cheap Trick. I'm trying to buy every album like that and burn 'em," he joked. "That's my major mission in life."

While Nielsen may not physically resemble more conventional rock stars, once he plugs in one of his countless guitars, there's no denying that he's one of rock's true originals. With the ability to play lead progressions and chord patterns simultaneously, Nielsen creates a wall of guitar thunder that few of his six-string compadres can match. His work on such Cheap Trick albums as *At Budokan*, *In Color* and *Dream Police* have, as Rick explained, "mixed some good rock and roll with some good-natured fun.

PETE TOWNSHEND

speaking his mind

"I'm Looking To Close The Who's Career As Gracefully As Possible."

"I've never viewed myself as a great guitarist. I've always been painfully aware of my limitations as an instrumentalist. The reason I picked up the guitar in the first place was more to bash away at it than anything else. I've unquestionably improved over the years, but the initial attraction of the guitar is still there — it's still fun to bash about."

"I have no idea how many guitars I've smashed over the years. I imagine the number is well into the hundreds. That practice became incredibly stylized after a while though. One night at the Fillmore West in 1975, I just said to myself, 'I don't feel like smashing my guitar tonight.' The initial reason for doing it wasn't there anymore — I didn't feel it. The crowd may have expected it from me, but I no longer wanted to do what was always expected."



Eber Roberts

"I have no idea how many guitars I've smashed over the years. I imagine the number is well into the hundreds."

"I don't give a damn about the critics. Roger Daltrey is still rather sensitive about certain things, so I bow to his ebbs and flows on the subject. As long as we do what pleases us, that should be enough — but that philosophy is one of the problems that we have in the band."

"The response we received in America during our last tour was incredible. At one city, there was a standing ovation from the moment we walked on stage. It lasted right until the end of the set. The people weren't listening to the band, they were just shouting their appreciation of what we've done over the years."

"Going on stage without the aid of a shot of brandy tends to make me a little too analytical and picky. But I've learned not to let certain things get me down, because there are people out there who are seeing the Who for the first time and don't really care if I miss a particular note. They just come for the occasion and I'm starting to appreciate that fact."

"A lot of people are comparing the Who's early days to the Clash today. I don't see that. We were a rock and roll band that wanted to be successful, while the Clash have always had this belief that their music can reach people and change the way they think. The Who didn't get into the religious or spiritual potential of rock and roll until quite a long way into our career, so we've always had a different attitude than the Clash."

"Everybody goes through good and bad periods and mine tend to be public, so everybody knows when I'm up and when I'm down. I'm feeling good at the moment, and the music I'm working on reflects that. But I've gone through some difficult periods where a number of personal things dragged me into a more negative attitude."

"The future of the Who is still very much up in the air. We're very different guys, and we're kind of finding our feet a bit at the present time. It might be hard for the Who to successfully record without tours. Tours are really what make the band feel like a band. I realize that I probably have far bigger potential as a solo artist than I do with the Who, but what the band offers me is feedback. The Who have an audience of three or four million people. As a solo artist my audience is much smaller. I'd miss that live audience feedback."

"I'm just looking to close the Who's career as gracefully, and with as much dignity, as possible. If that means that we all end up bickering with one another, that's the way it will have to be. That's not the way I want it, but I don't want the band to wind down to the point where it's outgrown its potential."

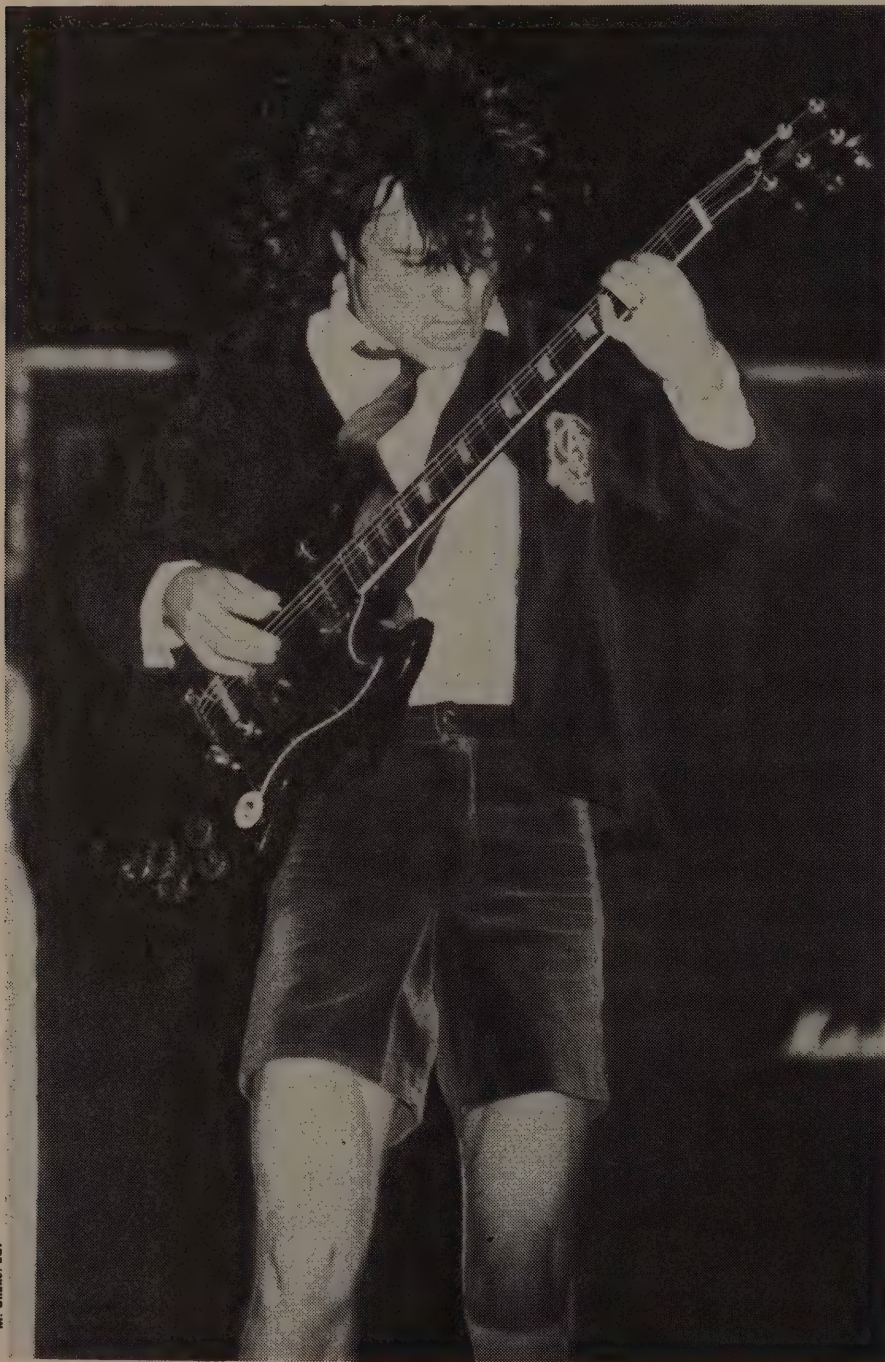
(Hit Parader wishes to thank MTV for help with certain portions of this article.) □

Angus Young

blood sweat and tears

Guitar Demon Lifts AC/DC To Platinum Paradise

by Andy Secher



Angus in action: "I don't care if people recognize my playing as something special — I'm just a member of the band."

The spotlight cuts through the darkened stadium to illuminate a small, frail-looking figure bathed in sweat. As if in a trance, the figure begins to shake and prance, eyes closed, head constantly bobbing to the ear-shattering rhythms escaping from his battered guitar. Suddenly, a chant begins to fill the arena — "ANGUS, ANGUS, ANGUS" — and the figure on stage begins to move even faster, as if drawing energy directly from the crowds' chant. A rhythm guitar joins in, as do bass and drums. A burly singer, dressed in a Harley Davidson T-shirt and an English working cap, grabs a microphone and adds the final touch. Another AC/DC show is underway.

Over the next two hours that pint-sized lead guitarist, Angus Young, will cover over two miles of terrain, dashing back and forth across the stage. Dressed in a schoolboy's jacket, shorts and a tie, Angus is a sight unique to the world of rock and roll — a one man guitar army whose outrageous appearance and equally wild stage antics have made him, at the ripe old age of 24, a heavy metal legend.

"I just lose control when I go on stage," Angus explained as he cooled off in the band's post-concert dressing room. "Some of the stuff we do is planned, but a lot of it is just spur of the moment things. I'm never exactly sure what I'm gonna do when I go on stage. Some people have told me I'm a bit crazy up there, but I tell them that's the only way I know how to play. I've been doing that since I was a kid."

The Angus Young story starts in the highlands of Scotland, where he was the youngest of four brothers. When Angus was still a baby, the Young clan packed up and moved to Australia, where by the age of 11 Angus had already picked up the guitar. As he recalled, it was a move made out of desperation.

"I wasn't that interested in music," he said. "It was more that there was nothing else to do. I was a lazy little kid, and I figured that if I could learn the guitar, it would be an easy

way to make a little money. I was already into girls, and they all seemed to love rock and roll musicians, so I figured what could be better? It was a way to make some easy money and meet a lot of girls. I borrowed a guitar from my brother Malcolm and started playing anything I could. Eventually Malcolm and I started to jam. One day we said, 'We should form a band.' That was back in 1973.

"My parents, naturally, weren't crazy about the idea. They wanted me to stay in school. They didn't realize that I wasn't going to anyhow. I used to be a truant all the time — they never caught me. Well, they caught me once when I was 15, and they threw me out of school. They figured I wasn't worth wasting any of their time with. They wanted me to take up a trade, and I didn't want to, so when they threw me out I said, 'Fine, now I can concentrate on my music.'"

It didn't take Angus and Malcolm long to make a name for themselves on the Australian pub circuit. They had recruited what Angus recalled were "a bunch of older musicians who looked good but didn't have much talent," and performed a mixture of old rock classics and a few original tunes composed by Angus and Malcolm, along with their older brother George (a member of the popular band, the Easybeats). The group began drawing additional attention by billing Angus as "the baby guitar star," and having him moon the audience in the middle of every set — an event that still remains part of AC/DC's stage repertoire.

"Back then, performing was great fun. I couldn't believe that I would actually get paid for going in front of people and playing guitar. It was great. I never locked myself away for hours, practicing — most of what I did just came to me naturally. In the early days, the local authorities were always on the lookout for us. They knew we did some strange things on stage, and they tried to stop us. We started up in the middle of the 'glitter' period and our original singer used to go on stage wearing all sorts of makeup and sparkling things in his hair. That's where the name AC/DC came from: Malcolm still swears that he thought of it one day while looking through an electronics manual," he laughed.

"After dropping their glitter vocalist and adding another Scottish expatriate, the late Bon Scott, to their lineup, AC/DC began to receive attention outside of the Australian mainland. British journalists, hearing reports of a "wild man" guitarist who dressed as a schoolboy, flocked to Australia to witness the phenomenon first-hand. Their reports back to England

generated a groundswell of interest, and AC/DC soon relocated in London. They released albums such as **Powerage** and **Let There Be Rock**, and toured both Europe and America at a frenzied pace. Their efforts laid the groundwork for the AC/DC explosion that was soon to come.

"Those early tours were amazing," Angus recalled. "The critics hated us, but the kids seemed to really get off on what we were doing. The papers would always talk about this incredibly loud band that had no talent, but featured this guitarist who dressed in shorts and sweated a lot. At least we were getting noticed — and getting paid. We were also meeting a lot of very attractive women — what more could we ask for?"

A stumbling block soon arose for the band when Bon Scott, the band's charismatic frontman and according to Angus, "our father figure," died in London from alcohol poisoning. While the band's last album with Bon, **Highway To Hell**, had been their most successful to date, the brothers Young seriously considered giving up rock and roll forever. "We didn't want to continue without Bon," Angus recalled. "Just talking about him makes me feel sad."

AC/DC's *Flick Of The Switch* tour is their biggest ever.

Fortunately, after a period of mourning, the band decided to keep on going. They added vocalist Brian Johnson, and returned to the studio to record **Back In Black**, which quickly emerged as the most successful hard rock album of all time, selling in excess of eight-million copies around the world. Suddenly AC/DC were the darlings of rock, and Angus' fierce guitar stylings were finally recognized as some of the most inspired riffs around.

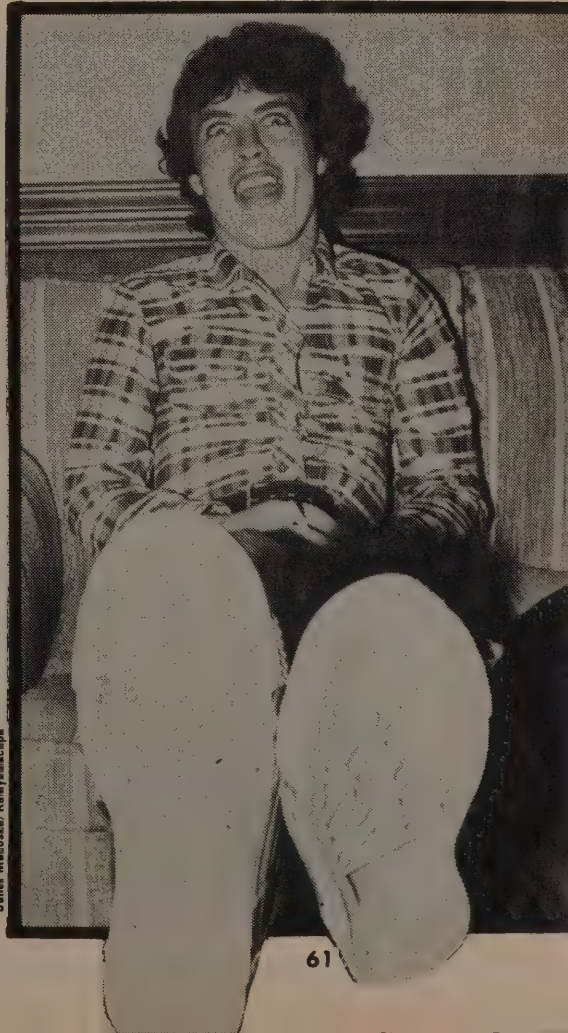
"I play the way I feel," Angus said. "On the **Back In Black** album, I was so emotional that my guitar playing naturally reflected my feelings about Bon. It really didn't matter to me if people recognized my playing as being something special — I'm just a member of the band. The music always comes first. It was a little strange being suddenly recognized as a 'star' — especially in America. Over there they seem to want to make you a star; at least in England they make you work to prove what you're worth. Sometimes when an American radio personality calls me a star, I wonder if he's ever even

heard of our music. There's a lot of phoniness in this business. That's why I'll never let what people say affect me. If I start acting like a star, either Malcolm or Brian will knock me on my ass."

AC/DC's success story continued with the release of **For Those About To Rock We Salute You**, the group's opus to their fans. Tours became sold-out affairs that not only attracted legions of fans but also members of the Moral Majority who protested the band's "devil music." Unfortunately, this same attitude has affected AC/DC's current world tour: outside the concert hall, groups of religious zealots have handed out pamphlets imploring fans not to enter the arena. Angus, however, only laughs at such actions. He says that nothing can ever stop him from doing what he loves — plugging in his trusty SG and playing some of the nastiest rock and roll around.

"I find those religious groups rather sad," he said. "Don't they have anything better to do? With all the killing and mugging that goes on, why do they choose to go after a rock and roll band? Don't they know that we're trying to make people happy with our music? Can't they see the fans getting off on it? That's all that matters to me."□

A demonic-looking Angus: "I find religious groups rather sad."



Janel Macoska/Kelley Scapra

GARY RICHRATH

practice makes perfect

Ace Axe Slinger Would Rather Be A Point Guard.

by Andy Secher

Gary Richrath has a dream. REO Speedwagon's ever-smiling guitarist isn't out to win a Grammy or to be voted "best guitarist" in *Hit Parader's* readers' poll; his dream is to play basketball in the NBA. "Yeah that's what I want," the slightly pudgy axe-slinger said. "I eat, drink and sleep basketball. In fact the only time I don't have a basketball with me is when I'm performing on stage, and even then I have one in the dressing room. I'd give back all my platinum records if I could play just one game in the NBA."

Richrath would probably need a moving van in order to return the platinum discs he's acquired over the years with REO. Since the band's formation in 1971, Richrath's fiery lead work has propelled the Speedwagon to

the very top of rock society. While he casually admits that "I'm not that much of a flash guitarist," his stylings have been a key reason for REO's emergence as one of the most successful bands in rock history.

"There are guys who can go on stage and play something new and brilliant every night," Gary said as he sat in the living room of his California home, a basketball balanced on his lap. "I'm not like that. When we're in the studio I tend to work out my solos very exactly. I work them out note for note until they're where I want them. Then I'll stick with 'em on stage. I've been playing the same solo on *Roll With The Changes* for five years now," he laughed. "Let me tell ya, I'm getting sick of it! Actually, I change my solos around a bit once in a while, just to keep them interesting, but I'm not a Jeff Beck or a Blackmore when it comes to experimenting on stage."

Richrath's almost compulsive desire to discover what he called "the perfect guitar note" has been known to try the patience of both REO's producers and band members. "Sometimes I'm ready to move on, and Gary's sitting there saying, 'Wait I'm not ready,'" vocalist Kevin Cronin explained. "Sometimes we're ready to strangle him. But that's what makes him so good." To aid his continuing quest to improve his playing, Gary has built a new recording studio in the basement of his home.

"It's great," he exclaimed excitedly. "I can spend as much time as I want down there without anyone bothering me and telling me to hurry up. I've always dreamed of having my own studio where I can tinker around and experiment. I guess building one is one of the best sidelights of the success we've had."

The question arises as to whether these home experiments may eventually lead to a Richrath solo project. The curly-haired Illinois native only laughs at the notion. "It would have to be a totally instrumental album," he said. "I can't sing a lick. They won't even put a microphone near me on stage just in case I'd get the urge to sing a harmony part. Kevin says that he won't play any of the guitar solos if I don't try to sing. It's a kind of truce we've worked out. No, I don't have any plans for a solo album at the moment. In fact, I can't see ever doing anything outside of REO. The band takes up all my musical energies, and I'm very happy with the way things are right now."

"We've worked for a long time to get where we are today," he continued. "It would be ridiculous for any of us to fool with something that's become so successful. We're committed to keeping the Speedwagon rolling along for a long time to come."

Presently, the band is preparing for the next studio album, one they hope to have out for what Richrath termed "the Christmas rush." REO freaks, however, should be aware of a live Speedwagon album that has been released overseas. "The reason we did that was that we're trying to break through in areas outside of the U.S. We've always considered ourselves at our best on stage, so we decided to use a new live album as an introduction to a lot of rock fans in Europe. It's opened a lot of doors for us, and we're hoping to launch a major tour of Europe in the near future. We'll never stop touring over here, but we'd be fools not to try to expand our audience," he said with a laugh. "We may be crazy in this band, but we're not fools." □



Elmer Roberts

Gary Richrath: "I'd give back all my platinum records if I could play just one game in the NBA."

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Dave Murray and Adrian Smith

MAIDEN'S METAL MERCHANTS

Hard Rockers Talk About Life At The Top.

by Rick Evans

Hit Parader: Do either of you find your guitar style restricted by Iron Maiden's heavy metal format?

Dave Murray: Not at all. The only type of music I like is heavy metal. I've never played any other way. My earli-

est influences were heavy guitarists like Hendrix and Paul Kossoff of Free, so I've never wanted to play any other style. Since guitars are the backbone of Maiden's sound, I'm totally comfortable with what I'm playing.

Adrian Smith: Playing guitar for Maiden is a lot more interesting than playing synthesizer for one of the

techno-pop bands (laughs). I don't feel restricted at all, because what Dave and I play are very much up to us. There's no one there to say don't play this solo — it's our choice. Heavy metal has always been the type of music that's allowed more artistic freedom for guitarists. Look at people like Page and Blackmore — they surely haven't been restricted by metal.

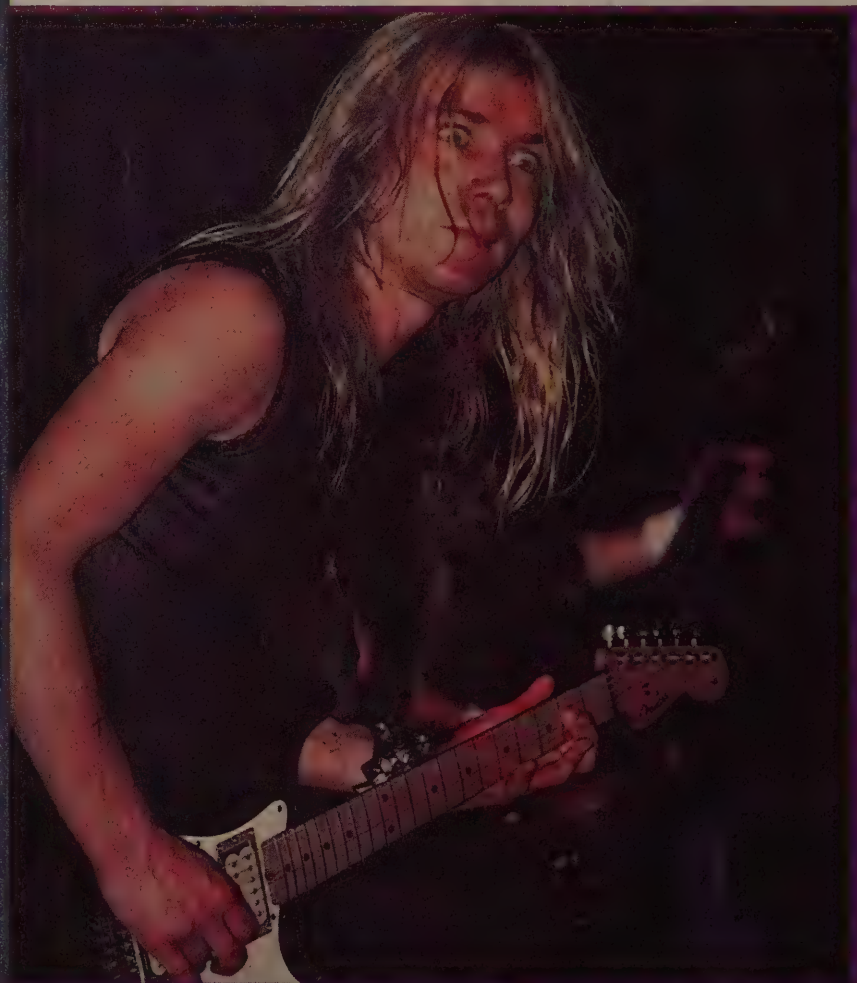
HP: Do you think that the controversy about satanism in Maiden's music has helped or hindered the band's acceptance?

AS: We don't want to get involved in that question. Iron Maiden is a rock and roll band — nothing more. Those people who get themselves involved with playing records backwards, or looking for messages that aren't there, are a little strange. I'm more interested in reaching the people who appreciate what we do than the ones who are looking to give us trouble.

DM: I agree, but the controversy doesn't bother me at all — in fact, I find it rather amusing. It brought us to the attention of a lot of people, and the part that I find funny is that the people who were trying to stop us and our music really focused more attention on us. They actually helped our career.

HP: The latest album, *Piece of Mind*, however, shies away from the more blatant demonic references that appeared on *The Number Of The Beast*.

AS: Well, maybe a little, but that was in no way intentional. We write songs about a variety of different topics, and a song like *Flight Of Icharus* is just as interesting and just as powerful as anything on the last album. The satanic thing has been blown way out of proportion. We cover a lot of terrain on our albums. All of our songs are surely not about the devil — in fact, none of them are.



Dave Murray: "Our styles are quite similar so our playing meshes together very well."



Adrian Smith: "Those people who play records backwards are a little strange."

DM: We're all horror movie fans, and Steve Harris, who writes most of the songs, is always looking for unusual topics to write about. We just happened to record a song called *Children Of The Damned*, which also happened to be the name of a very entertaining horror picture.

HP: How has your playing changed on *Piece Of Mind*?

DM: Not that much, really. We're playing in a similar vein on this album. We both alter our playing to fit a particular song, but most of the time, we've played the same way.

AS: Actually, Dave wanted to play more leads this time (laughs).

DM: That's only because you were chasing all the girls down in the Bahamas.

HP: How was it recording *Piece Of Mind* in a place like the Bahamas? A beautiful spot like that wouldn't seem to have the right atmosphere to make a heavy metal album.

DM: When you're in the studio it doesn't really matter where you are. There are no windows, so you could be anywhere. We get so involved with the music that we don't notice any

distractions. The key for us was that the facility was great, and that we were able to accomplish what we wanted to with a minimum of problems.

"Playing guitar for Maiden is a lot more interesting than playing synthesizer for one of the techno-pop bands."

AS: Of course it was nice to have bright sunshine and warm beaches to enjoy once you finished working. It's a lot better than hanging out in some cold, dreary city.

HP: How do you two work out who's going to play the lead on a song and who will play the rhythm guitar part?

AS: We're very democratic about it. We usually share the lead and rhythm responsibilities equally. Neither of us is left standing around without something to do.

DM: That's never been a problem with us. Quite often we both play a lead

during a song. Our styles are quite similar in many ways, so our playing meshes together very well.

HP: Did the success of the last album put any extra pressure on you while you were working on *Piece Of Mind*?

DM: No, not at all. We always play music to the best of our abilities and leave the fans to judge how successful it is. We were very pleased with the results on *Piece Of Mind*, so even if it didn't do as well as we had hoped, we wouldn't have been that disappointed.

AS: I don't know about that! I would have been disappointed if the album hadn't done very well. We put a lot of time and effort into it, and you like to see that people appreciate what you've done. If people hadn't bought it, I would have been rather annoyed.

HP: How close do you stick to your studio solos once you go on stage? Is there a great deal of room for improvising in Maiden's stage show?

AS: It depends on whether you're an opening act or the headliner. Now that we're headlining all of our shows, there's a lot more freedom. We don't have to stick to a tight schedule that only gives us 40 minutes on stage every night. That was a problem we had last year when we toured with Judas Priest. We couldn't do everything we wanted to in that amount of time. This year, we can play two hours every night if we want — even though the set runs a bit shorter than that.

DM: We don't divert that much from what we play on the albums, though. We work out our solos carefully, so by the time we go on stage, we know pretty much what we want to do. We change it a bit from night to night just to make things interesting and lively, but that's about it.

HP: It seems that the band just can't keep a set lineup. You added a new vocalist for *The Number Of The Beast*, then Clive Burr left and you had to hire a new drummer for *Piece Of Mind*. There were even rumors that you were leaving, Dave. What's the story?

DM: There was no truth to that story. I've been in this band from the beginning, and I plan to stay in until the very end. That's all I need to say about that matter.

AS: Most of the changes that have come about were done out of necessity. Clive had a number of personal problems, and he didn't want to be touring the world when he was needed closer to home. There was nothing more to that. The rock press loves to make every change in personnel sound like the band is having a civil war. Iron Maiden has always been a very happy; fun-loving band. We plan on being that way for a long time to come. □

New Faces

The Brightest New Stars In The Guitar Galaxy.

by Adrianne Stone

Kelly Johnson *Girlschool*

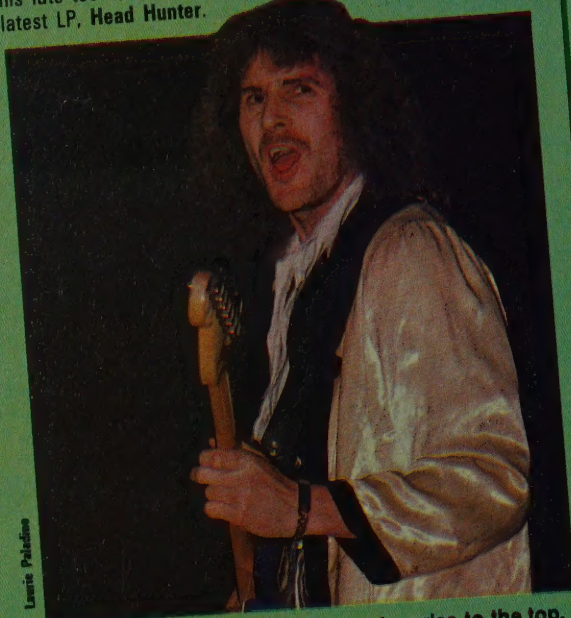
Girlschool's Kelly Johnson was recently honored with a cover story in *Guitar Player* magazine. Lo and behold, in this enlightened day and age, more and more women are emerging as whiz kid guitarists. Johnson flaunts blazing solos on her band's two Stateside LPs, *Hit and Run* and *Screaming Blue Murder*, and asserts herself as a fine and very capable musician. "A lot of people didn't think we could play heavy metal," she shrugs. "I guess they thought the guitars were too heavy for us."

Brad Gillis *Night Ranger*

"Playing with Ozzy really helped my career along. It gave me a great deal more understanding as a performer," noted blond, curly-haired Brad Gillis while on tour with his current band, Night Ranger. The 25-year-old Gillis first picked up a guitar when he was only eight and hasn't put it down since. Best known for his work with Ozzy (after replacing Bernie Torme, who replaced the late Randy Rhoads), Gillis has developed his own identifiable sound mainly out of his own professed love of his tremolo bar. "I just play that sucker and see if I can get any new sounds out of it." His work shines on Ozzy's *Speak Of The Devil* and Night Ranger's *Dawn Patrol* — both definite musts for metal fans.

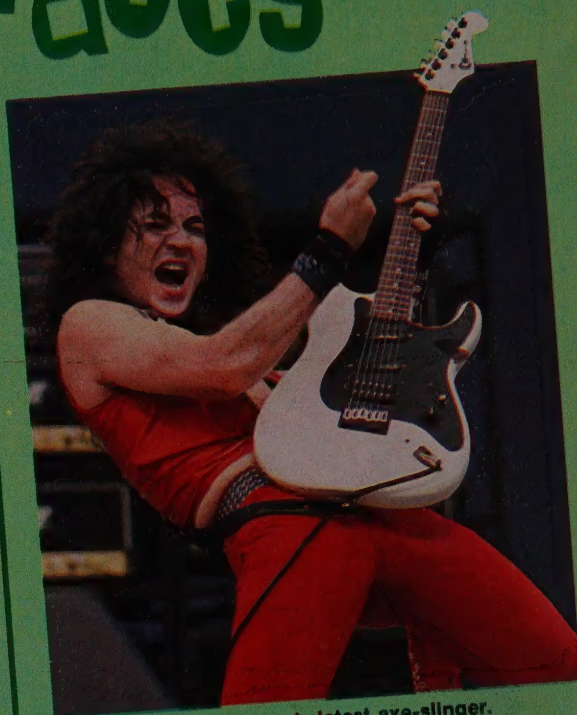
Fernando Von Arb *Krokus*

A madman in striped pantaloons romps about the stage, wielding a badly beaten Fender Stratocaster above the crowd. Half an hour later, the same man is sedately lounging in the backstage area, chatting in his native tongue with fellow Krokus band member, Marc Storace. The guitarist in question is Fernando Von Arb — one-fifth of the heavy metal band best known for its dynamic riffs and raunchy lyrics. "Oh, eets no beeg deal," he shrugs. "We just write about life on ze road...and women are a big part of zis life." An accomplished guitarist by his late teens, Fernando has reaped success with the band's latest LP, *Head Hunter*.



Laurie Paladine

Fernando Von Arb: Helping Krokus rise to the top.



Mark Weiss

Jakie Lee: Ozzy's latest axe-slinger.

Jakie Lee *Ozzy Osbourne*

Half-Japanese/half-Welsh guitarist Jakie Lee popped a radish into his mouth backstage after another successful concert. "A starving musician is always hungry," grinned the newest member of the Ozzy Osbourne regime. But this man is now far from a starving musician. He's gone on from local L.A. bands, Ratt and Rough Cutt, to become guitarist for a mega-act, and has wowed audiences at every opportunity. His manic abuse of his six-stringed instrument only serves to accent his adroit playing abilities and can be heard on Madman Ozzy's newest LP, *Bark At The Moon*.

Carlos Cavazo *Quiet Riot*

When Quiet Riot first appeared on the L.A. scene, Randy Rhoads was the shining star and main attraction. The band cut two LPs (both imports from Japan) and dissolved when Randy and bassist Rudy Sarzo joined Ozzy's ranks. Now, the band has regrouped and the new attraction is Quiet Riot's axe-attacker, Carlos Cavazo. Riding atop vocalist Kevin Dubrow's shoulders mid-concert a la Angus Young, the diminutive guitarist never misses a lick from the band's latest LP, *Metal Health*. "I never tried to replace Randy, 'cause he's irreplaceable. I used to see Quiet Riot whenever they played." At about the same time the original group disbanded, Carlos was in a local hard rock outfit called Snow. But, "being in Quiet Riot has been the most exciting time of my life."

Ross The Boss *Manowar*

Is this a rock concert or a Conan movie? On stage, four men in Excalibur-type garb assault the crowd with megawatts of sound emerging from their wall of amps (10 stacks at last count). Manowar lead guitarist, Ross the Boss, veteran of mid-'70s rock outfits the Dictators and Shakin' Street, lays down flaming guitar solos from the band's two albums, *Battle Hymns and Into Glory Ride*. "We're real men. We play real metal. Do not accept false metal," he preaches to the crowd. A true believer in the metal cause, Ross has been playing guitar since he was 13. He is also an accomplished violinist and pianist. Besides his Gibson Les Pauls, SGs and Stratocasters, what else does this metal warrior wield to obtain his fierce sound? "I don't use any effects when I play. I just put my amps up to 10 and get cranking." □

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- C 980-M Pro Radial Horn / Bass System — \$349 List \$695
- D 750-M Pro Stage Monitor — \$169 List \$295
- E MX1202 12 Ch Stereo Recording Board — \$1195 List \$2595
- F DCA800 800W (bridged) Stereo Power Amp — \$599 List \$1095
- G DCM301 300W Monitor Amp w 9 band EQ — \$349 List \$695
- H EQ2029 29 Band 1/3 Octave Equalizer — \$259 List \$495
- I XC1000 Stereo Electronic Crossover — \$269 List \$495
- J DC200 Koa Guitar with Gold Plating — \$570 List \$1140
- K XB112 All-Tube 1-12" "X" amp w Celestion — start at \$449
- L B215-M Dual 15" MagnaLab Bass Enclosure — \$249 List \$495
- M PB150 Bass Head w Compressor & Parametric — \$399 List \$795
- N V412-M Lead Stack w 4 12" Celestion spks — \$399 List \$795
- O X100-B British 100W "X" Amp head — \$579 List \$1195

JBL speakers optional on most models.

Write: CARVIN, Dept. HP-43, 1155 Industrial Ave., Escondido, CA 92025

The image displays a variety of Carvin audio products. On the left, a large horn speaker (A) stands next to a smaller monitor (D). In the center, a guitar (J) is positioned in front of a large bass enclosure (L) and a smaller amp head (M). To the right, a tall stack of speakers (N) is visible. In the foreground, a mixing console (E) is prominently displayed. Other items include a guitar amp (K), a power amp (F), and a crossover (I). The background is dark, and the floor is red.

1983 CATALOG

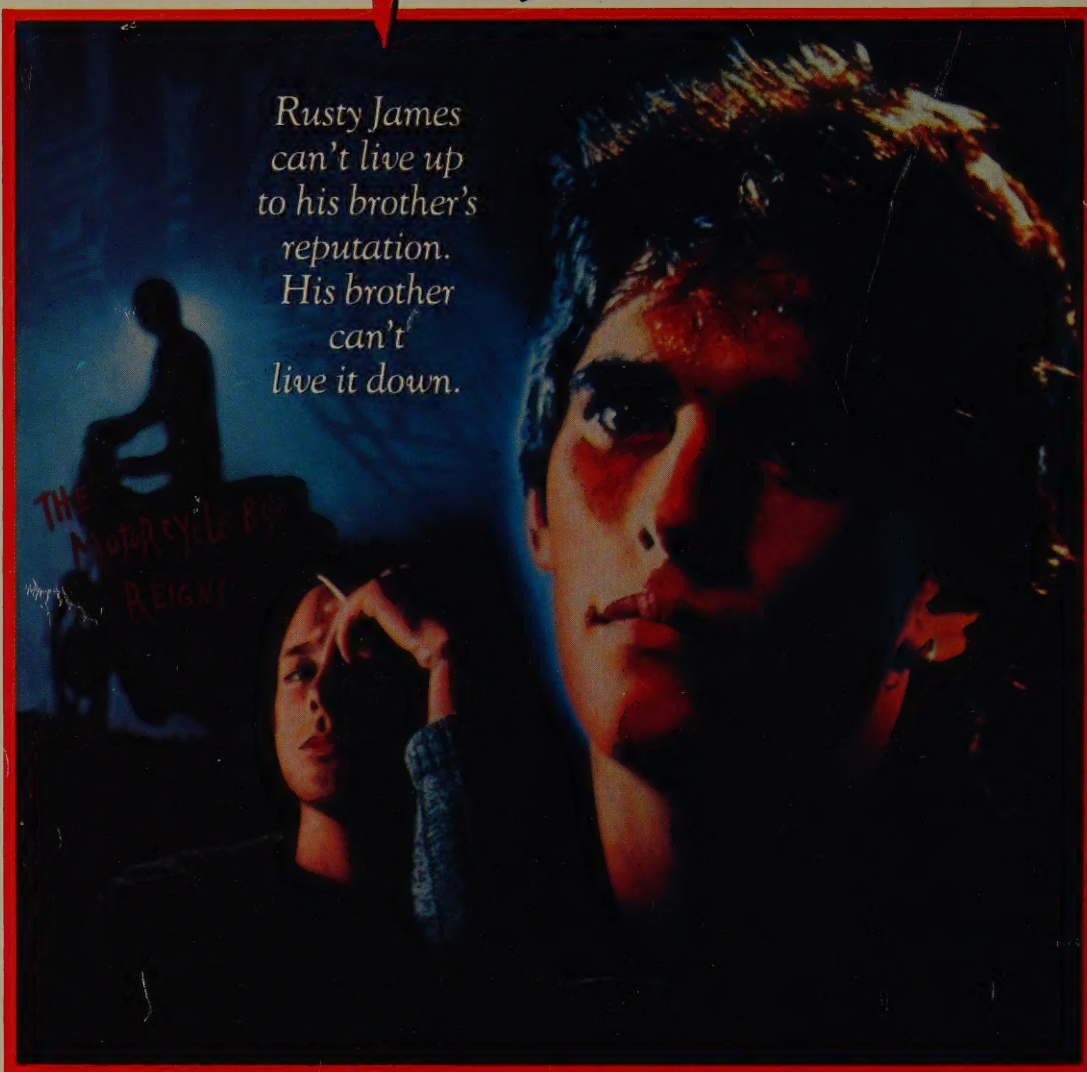
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FRANCIS FORD COPPOLA
PRESENTS

Rumble FISH

Rusty James
can't live up
to his brother's
reputation.
His brother
can't
live it down.



RUMBLE FISH

starring
MATT DILLON as Rusty James **MICKEY ROURKE** as the Motorcycle Boy
VINCENT SPANO **DIANE LANE** **DIANA SCARWID**
NICOLAS CAGE and **DENNIS HOPPER**
Screenplay by
S.E. HINTON & FRANCIS COPPOLA
Based on the novel by **S.E. HINTON** Music by **STEWART COPELAND** Executive Producer **FRANCIS COPPOLA**
Edited by **BARRY MALKIN** Production Designer **DEAN TAVOULARIS** Director of Photography **STEPHEN H. BURUM, A.S.C.**
Produced by **FRED ROOS** and **DOUG CLAYBOURNE** Directed by **FRANCIS COPPOLA**
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